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NO SOFTWARE REQUIRED:
CAMERA SPECIAL EFFECTS

Saturday 24 September 2011

amateur photographer

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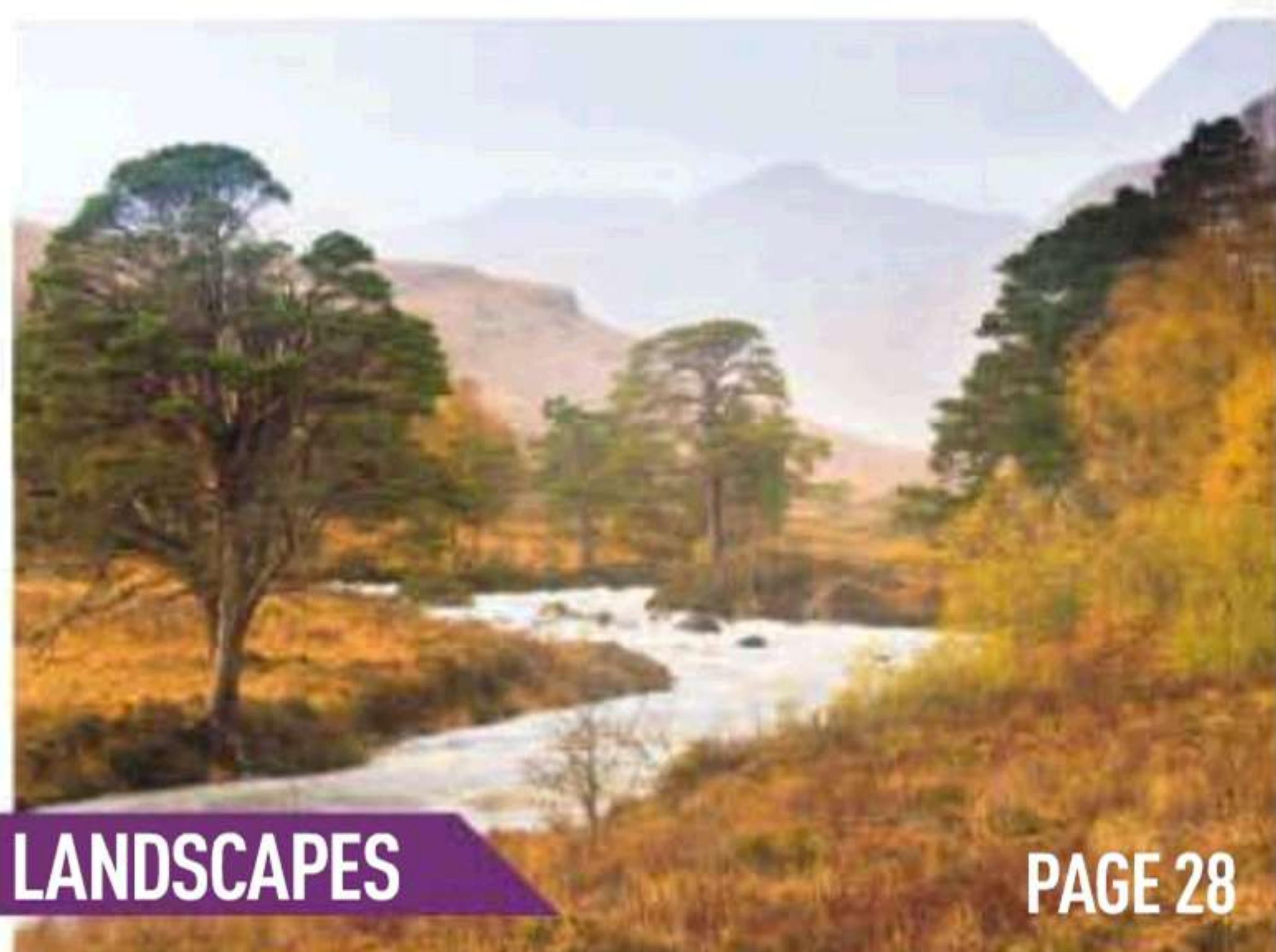
LANDSCAPES



PAGE 22

JOE CORNISH INDUSTRIAL

New paths for Joe's latest project



LANDSCAPES

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BEST AUTUMN COLOURS

Lee Frost: Techniques and timing make exceptional autumn foliage



AP INTERVIEW

PAGE 39

TERRY O'NEILL'S PEOPLE

Natural light is best, says Terry

SAMSUNG

NX200

**20
MILLION
PIXELS**

EXCLUSIVE photos with NX200 and new lenses

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PAGE 65



**FIRST LOOK
HANDS-ON
PREVIEW**



PAGE 12

I AM THE BEAUTY OF LIFE



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At the heart of the image



Contents

Amateur Photographer For everyone who loves photography

I SPENT a lot of time as a teenager working out how to do funky things with my camera. I'd been reading about the double printing tricks you could do with clear film and a hole-punch in the darkroom, but as I didn't have a proper darkroom at the time, I had to make do with what I could manage in-camera. I tried zoom bursts, of course, and disengaging the wind-on mechanism of my 35mm SLR to create a double exposure without the film moving. I used a projector to superimpose a picture of my brother onto the side of a loo roll, and using cut-up prints, re-photographed my friend Jon jumping out of a can of cider. These were all most enjoyable projects and kept me occupied for some

time. More complex ideas often cost a fortnight's pocket money, and delayed the purchase of much needed hardware, but it all seemed worth it at the time.

Looking at Richard Sibley's article on special effects (pages 57-62) brought back lots of memories, but also made me realise how much easier, and cheaper, these things are now that we have digital cameras. A hit-and-miss trick that may once have taken an afternoon can now be a finished print in less than an hour.



Damien Demolder
Editor

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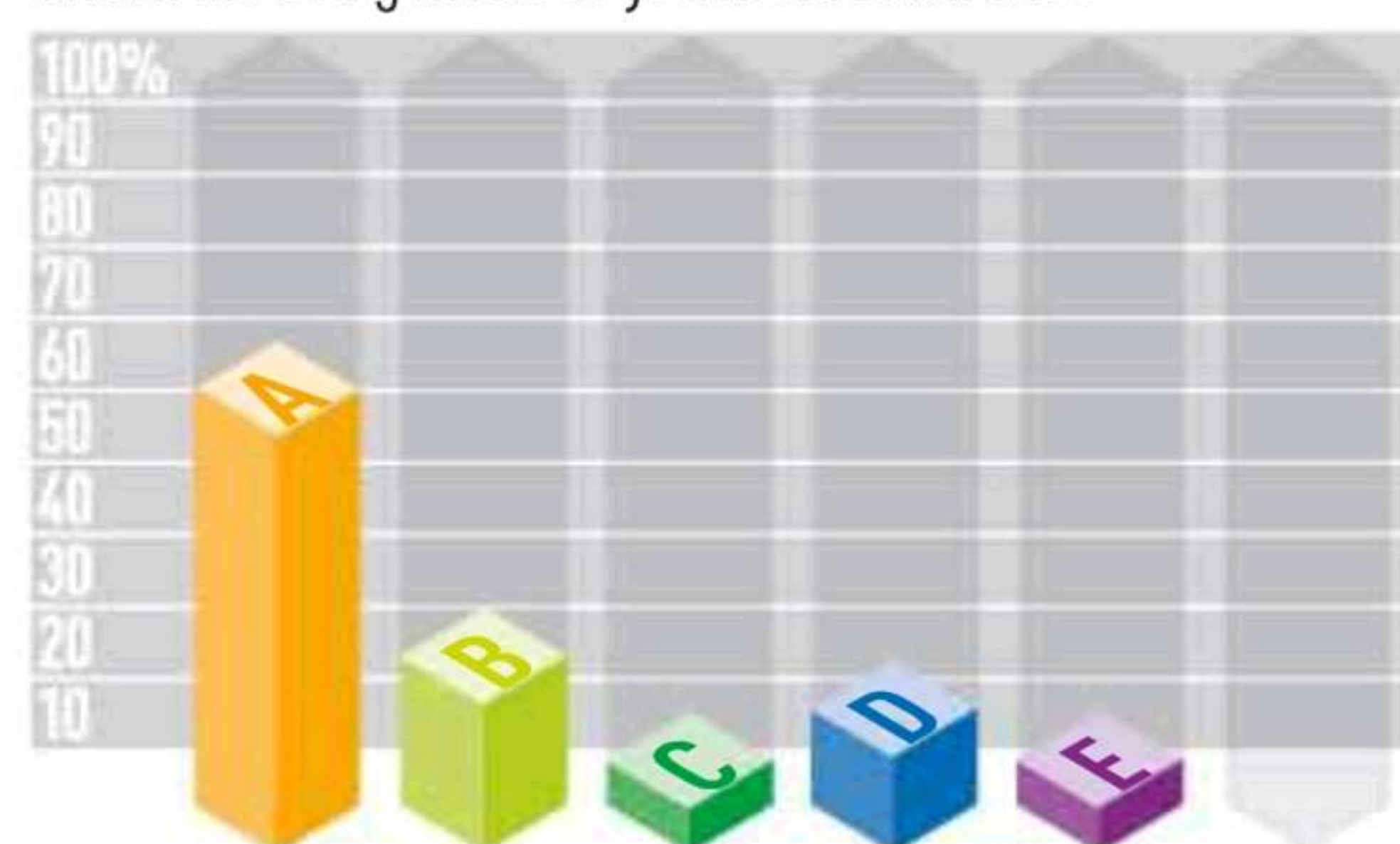
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Damien Demolder examines your images, offering words of wisdom and constructive advice

THE AP READERS' POLL

IN AP 3 SEPTEMBER WE ASKED...

Which metering mode do you most often use?



YOU ANSWERED...

| | |
|---------------------------|-----|
| A Matrix evaluation | 59% |
| B Centraweighted | 20% |
| C Partial spot | 4% |
| D Spot | 13% |
| E Handheld incident meter | 4% |

THIS WEEK WE ASK...

Digital cameras make special effects easier, but are they a credible form of photography?

VOTE ONLINE www.amateurphotographer.co.uk

FEATURES

22 NEW HORIZONS

Although best known for his rural landscapes shot on 5x4in film, Joe Cornish is now also photographing industrial scenes using digital technology. He talks to David Clark

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Think of autumn and the one thing that comes to mind is vibrant colour. Lee Frost offers advice on how to achieve brilliant autumn landscapes

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Fashion and celebrity photographer Terry O'Neill discusses his 40-year career with Oliver Atwell

46 ICONIC PHOTOGRAPH

Brian Duffy's beautifully crafted and surreal images for Benson & Hedges were a landmark in advertising photography, writes David Clark



HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/spotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

HOW TO CONTACT US Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU **AP Editorial Telephone:** 0203 148 4138 **Fax** 0203 148 8123

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OLYMPUS PEN

New Generation System Cameras

> READY FOR A FIGHT?

To hear some photographers talking about the pros and cons of compact systems versus SLRs, you'd think there was a war on.

Compact system fans have told us size and weight are worth fighting for, but have been clamouring for Micro Four Thirds prime lenses with a fast aperture to get great portraits. DSLR devotees insist that there's no middle ground if you're after a shallow depth of field and flattering perspective.

We think they're missing a trick. Let's face it, most of us would rather not lug three kilos of body and glass around to get a great portrait on the move.

So we've achieved what everyone said was impossible. Allow us to introduce the Olympus M.ZUIKO DIGITAL 45mm F1.8 lens. It's equivalent to a classic 90mm portrait lens in 35mm terms. Thanks to our legendary optical skills you can get delicious background fuzziness and ultra-sharp foreground detail at maximum aperture. And since the focusing speeds of the latest PEN range now match or exceed those of far larger and pricier SLRs, there's now a rather convincing argument for switching sides.

But since pictures speak louder than words, take a look at the evidence. Abigail Steed used a PEN and the 45mm F1.8 to take this shot.

And the best part? This lens is available at less than £270 and will fit any Micro Four Thirds body, including the new PENs. In short, there's now a powerful, affordable, pocket-sized portrait tool.

We reckon we've won this battle. But trust us, we still haven't finished fighting.

www.olympus.co.uk/pen

NEW

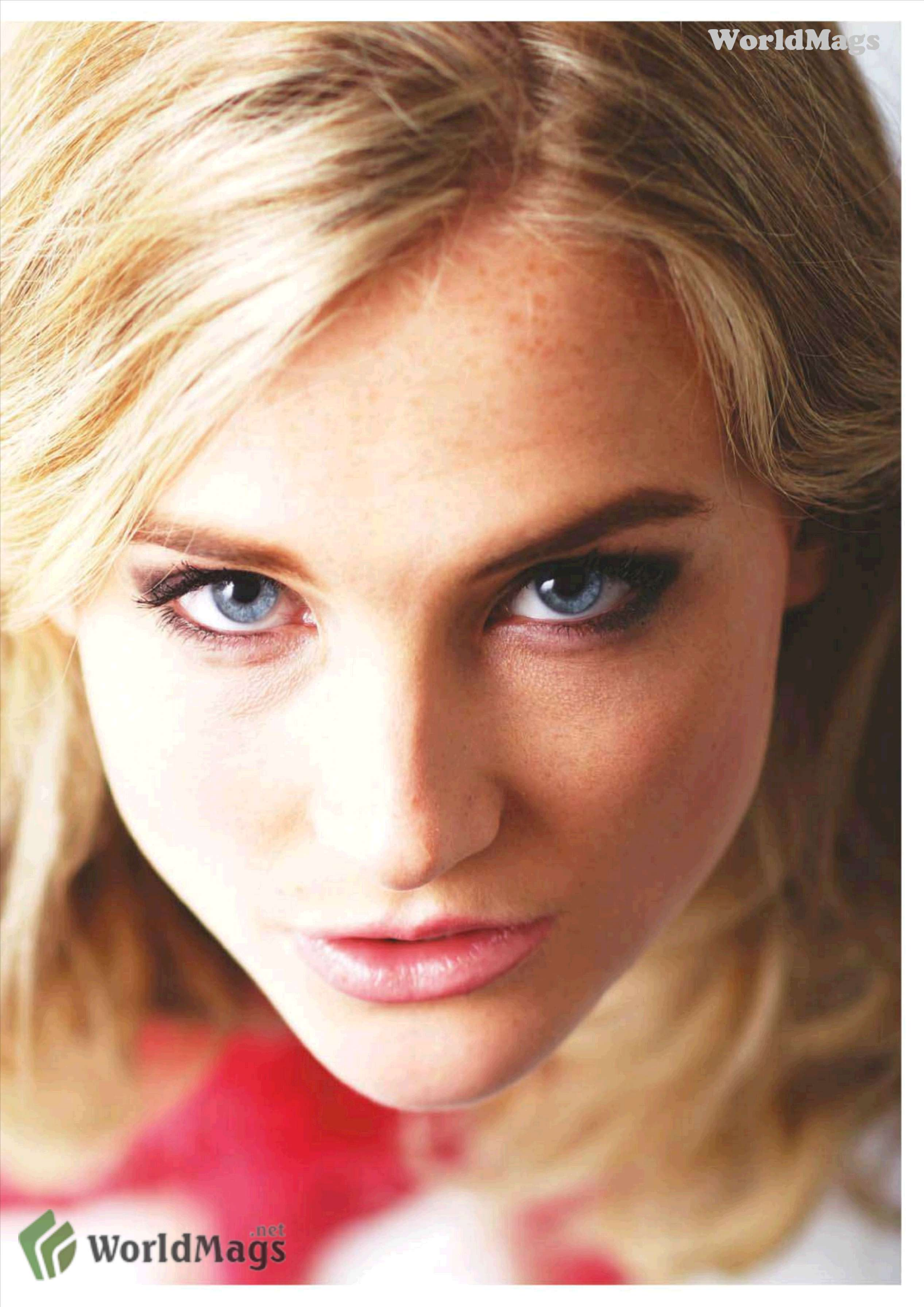


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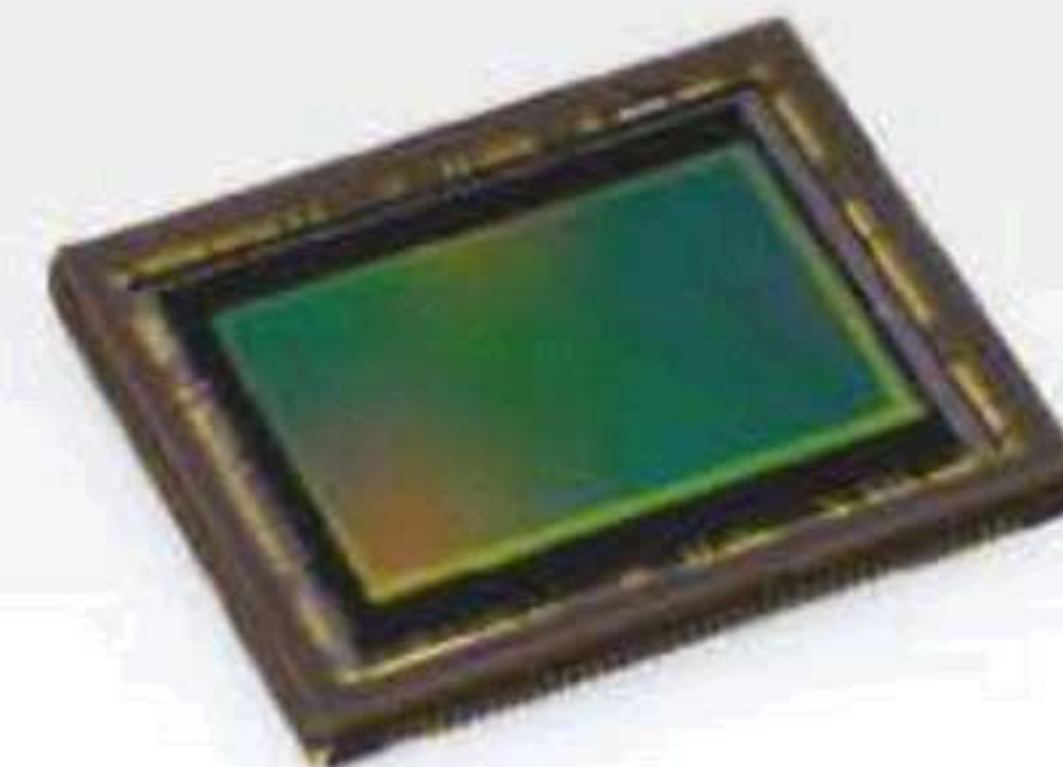


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K-5



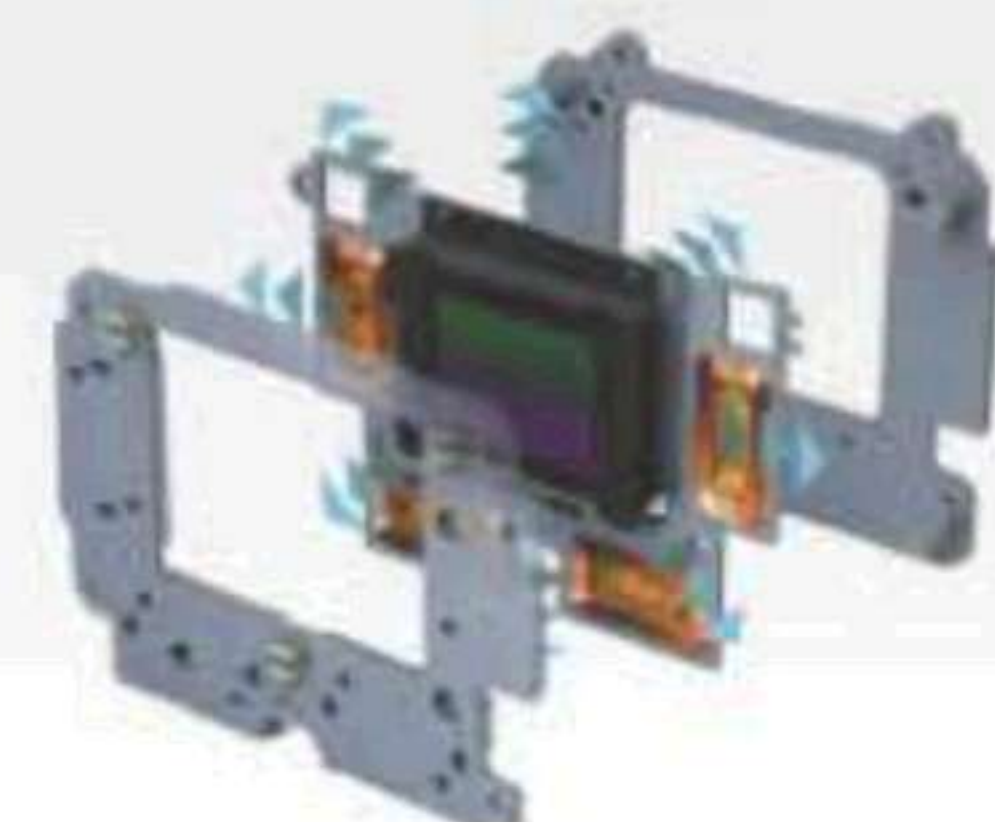
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APN News

News | Analysis | Comments

24/9/11

“ Digital compact sales fell every month for a year ”

Cameras under threat, page 7



• Ricoh rolls out GRD IV • New engine aims to boost colour

FOURTH-GENERATION GRD RELEASED

RICOH is set to introduce an update to its GRD range of compact cameras with the launch of the GRD IV.

Ricoh claims the camera features improved autofocus speed and accuracy thanks to the hybrid AF system, which uses an external AF sensor as well as the contrast AF from the CCD sensor.

The GRD IV also includes a new 3in, 1.23-million-dot LCD, which adds white pixel dots to improve brightness.

Alongside the 10-million-pixel, 1/1.17in CCD sensor, there is a new GR Engine IV processor unit that Ricoh says will achieve

reduced colour noise and improved colour reproduction at high sensitivities.

The noise is now processed with the data in its raw state before downsizing for the JPEG. The lens remains a 28mm (equivalent) f/1.9 and now has image sensor-shift stabilisation for up to 3.2EV.

Mr Kobayashi, marketing manager for Ricoh's planning office in Japan, told AP 'the lens barrel has a new construction to make it quicker and more accurate'.

Shooting modes have been bolstered with the addition of Bleach bypass, positive film and multiple exposure and bulb modes,

while the internal composite is designed to combine images for star-trail shots.

A new electronic level offers both tilt and roll monitoring to help ensure a level shot.

The GRD IV will be released in its signature black, although the grip can be replaced for either a wood grain, leather or carbon model by a Ricoh service centre.

A limited-edition white version will also be made available along with a metal lens cap.

The camera is due on sale in October, with final pricing still to be confirmed.

Visit www.ricoh.co.uk/products/digital-cameras.

SNAP SHOTS

● Adobe's new Carousel software is designed to allow photographers to access and edit their images everywhere. The software installs on iPhone, iPad and Mac and syncs images via an online storage solution. A monthly or yearly subscription (currently \$59.99 a year or \$5.99 a month) is required for the storage. For more details visit www.adobe.com/products/carousel.html.

● Canon's Pro solutions show for Broadcast, Video and Still imaging professionals takes place on 25 and 26 October at the Business Design Centre, London. For more information and to register, visit www.canon.co.uk/prosolutions2011.

VOTE FOR YOUR GREATEST CAMERA OF ALL TIME

DO YOU think your current DSLR is the best thing since sliced bread, or can nothing surpass your Pentax K1000 film camera?

There have been thousands of cameras released over the years, but some stand out above the others – and now it's time for you to tell us which model you think is the greatest camera of all time.

We are compiling a list of the top 100 cameras to find out what you, the AP reader, thinks is the best camera ever made. However, picking just one camera is a hard task, so we're asking for up to three votes per person.

We have put together a list of more than

800 popular models for our poll, but you are free to choose any camera you wish. Some cameras have changed the face of photography and revolutionised the market, while others have just performed better than anything else at the time.

There are hundreds of models that could be considered worthy for this accolade. For example, the original Box Brownie certainly had a huge impact on the world of amateur photography, as did the Canon EOS 300D, which was the first real budget DSLR.

The Nikon F was a hit with professionals in the 1960s, while the Nikon D3 arguably changed the face of digital photography,

being the company's first full-frame DSLR. And who could forget the Leica M3?

Vote online at www.amateurphotographer.co.uk/news/greatest_camera_of_all_time_news_309562.html, where you will find a link to our online survey. Alternatively, fill in the form on page 45 of this issue and post it to Top 100 Cameras, Amateur Photographer, Room 8-121, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.

The closing date for votes is Wednesday, 12 October 2011, and we will publish the results in a supplement accompanying our 5 November issue.



Do you have a story?

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Fax: 0203 148 8130
amateurphotographer@ipcmedia.com

A week of photographic opportunity

PHOTODIARY

Wednesday 21 September

EXHIBITION The Decca Years: The Rolling Stones 1962-1971 by music photographers such as Gered Mankowitz, until 23 October at Proud Chelsea, London SW1 5XP. Visit www.proud.co.uk. **EXHIBITION** Of Duties by Stuart Griffiths, Jay Romano and Matt Bowditch, until 9 October at Third Floor Gallery, Cardiff CF10 5AD. Tel: 0292 1159 151. Visit www.thirdfloorgallery.com.

Thursday 22 September

EXHIBITION Landscape Expressions by Mark Sunderland, until March 2012 at Lockwoods Restaurant, Ripon, North Yorkshire HG4 1DP. Tel: 01765 607 555. **EXHIBITION** Hackney Revisited: 1985 to 2011, by Berris Conolly and Alex Pink, until 9 October at Photochats @ Chats Palace, London E9 6DF. Tel: 0208 533 0227. Visit www.chatspalace.com.



© MARK SUNDERLAND

Friday 23 September

EXHIBITION The New Cars 1964 by Lee Friedlander, until 1 October at Timothy Taylor Gallery, London W1K 2EX. Tel: 0207 409 3344. **EXHIBITION** The Beatles: Revolutionary 1965 by Michael Peto, until 16 October at Proud Camden, London NW1 8AH. Visit www.proud.co.uk.

Saturday 24 September

EXHIBITION Maybe We'll Be Soldiers by Gawain Barnard, until 24 September at Ffotogallery, Cardiff CF11 9DF. Tel: 029 2034 1667. Visit www.fffotogallery.org. **DON'T MISS** Photography workshop (10am-4pm, price £70), at Petworth House, West Sussex GU28 0AE. Tel: 01798 343 929. Visit www.nationaltrust.org.uk.

Sunday 25 September

EXHIBITION Hard Times by Paul Wenham-Clarke to mark 20 years of *The Big Issue* magazine, until end of September at St Martin's in the Bullring Church, Birmingham. Visit www.wenhamclarke.com or www.bullring.org. **EXHIBITION** Terry O'Neill: IT Girls & Boys, until 22 October at The Little Black Gallery, London SW10 0AJ. Tel: 0207 349 9332. Visit www.thelittleblackgallery.com.

Monday 26 September

DON'T MISS Red Squirrel Walks, run daily to 21 October (11.30am-12.30pm) at Brownsea Island, Dorset. Visit www.nationaltrust.org.uk. **EXHIBITION** Metropolis by Larry Yust, until 18 October at Lumas London, London W1S 2YT. Tel: 0207 434 4431. Visit www.lumas.co.uk.

Tuesday 27 September LATEST AP ON SALE

EXHIBITION Up Close and Personal by Tony Gill, until 1 October at The Grant Bradley Gallery, Bristol BS3 4AQ. Tel: 0117 9637 673. Visit www.grantbradleygallery.co.uk. **EXHIBITION** Solar Systems, by Brighton-based image makers Ruth Jarman and Joe Gerhardt, until 16 October at Phoenix, East Sussex BN2 9NB. Tel: 01273 603 700. Visit www.phoenixbrighton.org.



GXR M-mount arrival imminent

RICOH RELEASES GXR M-MOUNT PRICE

RICOH has confirmed to AP that the M-mount lens adapter for its GXR system camera will cost around £549 when it comes to stores at the end of this month.

The Ricoh GXR Mount A12 allows users to fit M-mount lenses, such as those from Leica, Voigtlander and Zeiss, in front of the adapter's 12-million-pixel, APS-C sensor.

Frazer Allen, of distributor Alpha Digital Services, says the company expects to supply the adapter on its own for current Ricoh GXR owners, as well as in a kit form with the GXR camera and the VF-2 electronic viewfinder for £999.

On a visit to AP from their Yokohama office, product planning general manager Tomohiro Noguchi and marketing manager Mitsuyuki Kobayashi explained that the GXR Mount A12 uses a new micro lens array to counteract the sharp angles of incidence of light reaching the corners of the sensor.

'This new array is designed specifically with lenses wider than 21mm in mind,' explained Noguchi, 'as they have rear elements very close to the sensor. The redesigned micro lens pattern will help to direct light into the pixels and reduce the impact of the vignetting that would otherwise have occurred.'

Mr Noguchi then said that we would find it interesting to test the performance of wideangle lenses on the GXR and compare them to the results the same lenses achieve on other compact system cameras that can accept M-mount lenses via an adapter.

The company has designed the Mount A12 without a low-pass filter in order to maximise the detail resolution of the sensor. Anti-moiré firmware compensates for pattern interference in-camera, but only in JPEG mode.



There is still an optical infrared filter, which Ricoh claims to have made thinner than before. Mr Noguchi tells us that this new thin design is also to combat the impact of the narrow approach angles of light at the edges of the sensor. The thinness reduces the chances of dispersion as the light passes through the glass, and it maintains sharpness and chromatic accuracy – particularly when wideangle lenses are in use.

When asked to explain the choice of two shutter methods, Mr Kobayashi told AP that the choice was included to allow users to decide for themselves whether a mechanical or an electronic shutter would be more appropriate in each situation.

Mechanical shutters are more accurate, he said, and produce better image quality, especially when photographing moving subjects. The electronic shutter mode on the new module, however, allows pictures to be taken in silence.

A test of a Mount A12 production sample will be published in AP 8 October.

SNAP
SHOTS

● Photojournalist Terry O'Neill HonFRPS collected a Centenary Medal for lifetime achievement in photography at the Royal Photographic Society's Annual Awards ceremony, held at the Royal Society, London. The Award for Outstanding Services to Photography went to Philippe Garner HonFRPS, the Education Award to Paul Delmar, and the Progress Medal and Honorary Fellowship went to Dr Rodney Shaw. For more details visit www.rps.org.

● PaintShop Pro X4 is the latest in the line of photo-editing software from Corel, featuring 75+ new features, including enhanced HDR tools, photo blend mode, fill light and clarity, vignette tools and an improved camera raw lab. The software is claimed to be 50% faster to launch and roughly 30% faster for processing than PaintShop Pro X3. Corel PaintShop Pro X4 is cheaper this time around at £59.99, or £44.99 for an upgrade. An Ultimate version is available for £79.99 and includes Nik Color Efex Pro 3.0, a selection of Picture Tubes and images from Fotolia. For more details visit www.corel.co.uk.



Do you have a story?

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Compacts losing ground to CSCs and DSLRs

COMPACT CAMERA SALES IN 12-MONTH SLIDE

UK SALES of fixed-lens digital compact cameras have fallen every month for a year, recently dropping by as much as 23%, reveal retail figures seen by AP.

Since the start of 2011, consumers snapped up 9% fewer compact cameras, according to GfK Retail and Technology. This marks a 14% drop in sales revenue terms for the period from January to July.

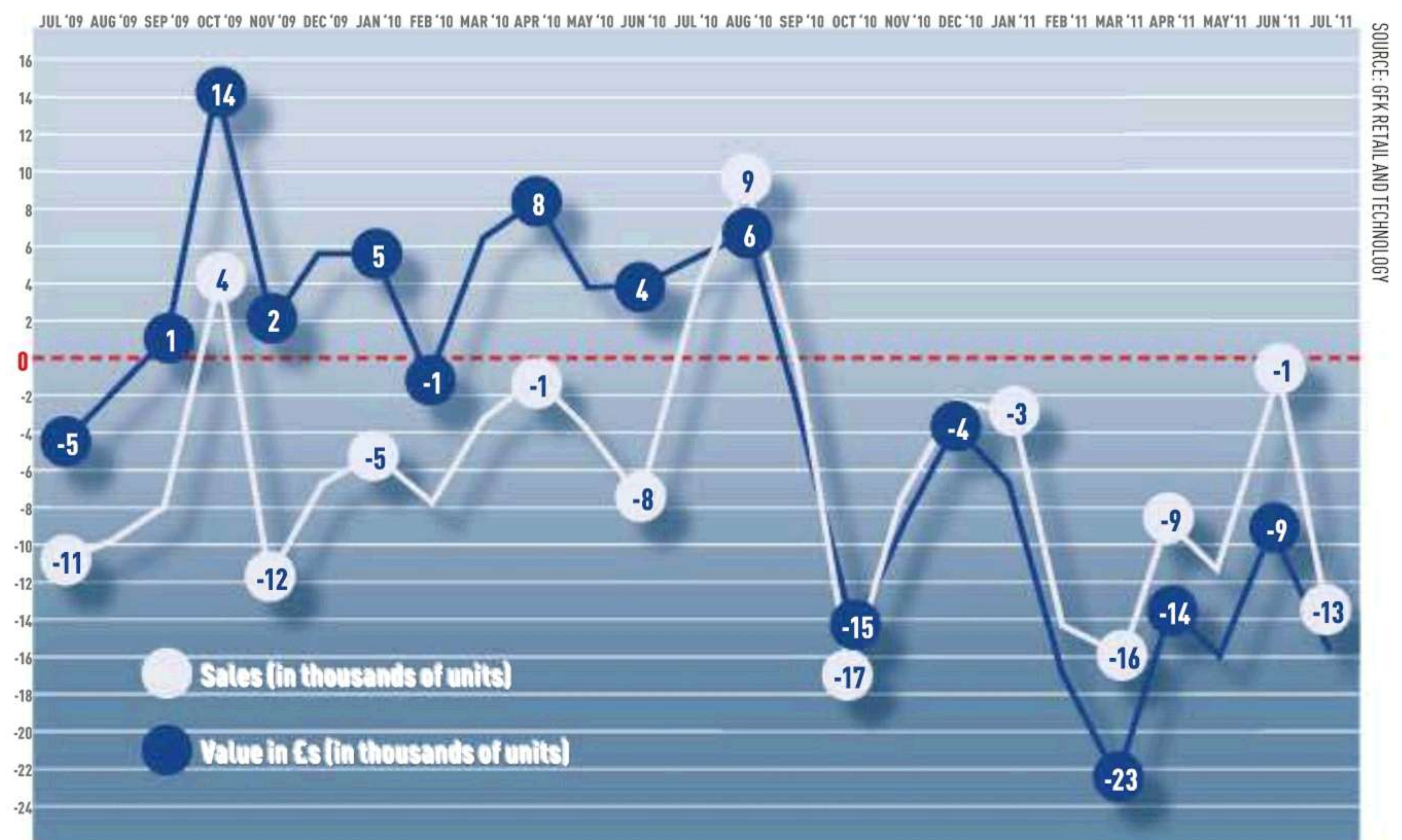
'It's realistic to assume some of the loss in compact [unit sales] is down to smart phones. Smart phones are getting better,' said the Photo Marketing Association (PMA)'s director of UK operations, Nigel McNaught.

In July 2011, the number of compact cameras sold plunged 13% – representing a 16% drop in revenue terms – compared to the same month a year earlier.

This marks a slight improvement on March, when sales value declined by 23% (16% in volume) compared with March 2010, according to GfK.

Separate figures compiled by PMA, a trade body, show that revenue generated from compact cameras fell £46m in the UK for the year to June 2011.

By coincidence, this figure equals the total value of interchangeable-lens compact system camera (CSC) sales over the 12 months, according to McNaught.



Percentage changes in fixed-lens compact sales, compared to a year earlier

'In pound terms, the [fall in compact sales] has been made up by an increase in DSLRs and compact system cameras,' he added.

DSLR sales volume rose 9% in the year to June compared to the previous year, and demand for CSCs shot up 166%, according to figures given to PMA. McNaught told us that compact sales fell 5% in June.

Although McNaught concedes that rising

demand for CSCs has failed to match falling sales of fixed-lens compacts in unit terms, he said it would be 'scaremongering' to suggest that the smart phone spells the death of the compact camera.

Lower revenue from compact cameras largely reflects a fall in prices. McNaught pointed out that consumers can now snap up a 'high-spec' compact for as little as £79.



CANON REVEALS AUTUMN COLLECTION

CANON has announced new PowerShot, IXUS and Pixma printer models to bolster its existing line-up.

The PowerShot SX 150 IS takes a mid-range position in the set, offering relatively affordable creative options. Its 12x optical zoom extends from 28-336mm (equivalent) with a 4-stop optical image stabilisation (IS) system and new anti-blur technology.

The 1/2.3in CCD sensor has a 14.1-million-pixel resolution and pairs up with a Digic 4 processor.

The SX 150 IS also features a 3in LCD, 720p HD video and full manual control.

Meanwhile, two new IXUS models include the super slim IXUS 230 HS.

At 22.1mm thick, it includes a 12-million-pixel-resolution HS CMOS sensor and Digic 4 processor, and a 12x optical zoom. It also features full HD (1080p) video, a 3in LCD screen and a new Intelligent IS image-stabilisation system with seven modes of optical stabilisation.

The IXUS 1100 HS is the new IXUS flagship model. This slim touchscreen camera features a 3.2in display that encompasses almost the whole of the rear panel, leaving just a play button at its side.

Like the 230HS, it features a 12-million-pixel HS CMOS sensor, 1080p HD video and a 12x optical zoom.

The PowerShot SX 150 IS is available now, priced £199; the IXUS 230 HS and IXUS 1100 HS are available in October, priced £229 and £369 respectively.

On the printing side there are two multifunction printers – the Pixma MG6250 and MG8250 – and a new A4 printer, the Pixma iP4950.

The multifunction printers replace the 8150 and 6150 respectively. Both feature the intelligent touch system, Wi-Fi, six single ink tanks and up to 9600dpi printing. The MG8250 adds 35mm film scanning capability to the regular 4800ppi scanning of the 6250.

The Pixma iP4950 is Canon's new flagship A4 printer, featuring five ink tanks and up to 9600dpi quality.

The MG6250 is available this month, priced £179, while the MG8250 and iP4950 are available from October, priced £299 and £79 respectively. For more details visit www.canon.co.uk.

AP
THIS
WEEK
IN...

1927

SNAP
SHOTS



AP offered constructive criticism of a 'flashlight' image depicting a jazz band this week in 1927. 'All the material of jazz is there, but it is not a good composition,' read AP's *Making the most of it* column. 'To criticise in detail, there is no unity of focus or interest in the five performers. The mass of the musical apparatus lies to the right, giving to the print an unbalanced appearance. The background is a fearful muddle.' The journal illustrated how, by cutting out the banjoists in the picture, it left a 'quite satisfactory grouping of the remaining three players, and the mass of the instruments is more centralised'.

● A new Flash memory card from Toshiba is to include Wi-Fi capability. The SDHC-format FlashAir will feature embedded wireless LAN functionality and will support peer-to-peer transfers of photos and videos, as well as uploads to and downloads from servers. An initial, 8GB card will be available from February 2012. The price is yet to be confirmed.



10MP P71000 succeeds P7000

NIKON LAUNCHES NEW COOLPIX KIT

NIKON has released a quartet of new models for its range of Coolpix compact cameras.

The Coolpix P7100 succeeds the flagship P7000, promising faster response times and processing. It features a new Expeed C2 processor to work alongside the 10.1-million-pixel 1/1.7in CCD sensor, and it retains the same 28-200mm (7.1x) equivalent zoom lens, lens-shift Vibration Reduction and 720p video functionality, with external microphone port.

The 3in LCD screen is now mounted on a tilting bracket for waist-level and overhead viewing, while a new front finger dial is added for quicker operation.

The company has also previewed its first all-weather Coolpix camera, the AW100. This 16-million-pixel compact features a 5x zoom, Full HD (1080p) video, an electronic

compass and built-in GPS.

The AW100 is claimed to be waterproof to a depth of 10 metres, shockproof to 1.5 metres and freezeproof to -10°C. It also features an Action Control button, which allows the camera to be operated via a series of movements rather than buttons or menus.

Other notable releases include the Coolpix S1200pj, which features a 20-lumen projector and the ability to connect directly to Apple iPhone, iPod and iPad devices, and the Coolpix S100, capable of shooting 3D images by taking two images from different positions.

The P7100 is priced £499.99, the AW100 is £329.99 while the S1200pj and S100 are priced £399.99 and £249.99 respectively. All are available this month.

Club news from around the country

CLUBNEWS

BATH PHOTOGRAPHIC SOCIETY

Local landscape photographer Ed Collacott is due to give a talk at the society's meeting on 20 September. Members meet on Tuesdays (7.30pm) in the Crypt, St Stephen's Church, Lansdown Road, Bath BA1 5SX. Visit www.bathphotographicsociety.org.uk.

CITY OF LONDON & CRIPPLEGATE PHOTOGRAPHIC SOCIETY

On 20 September, former member Eric Richardson returns to give a talk on how he made the step from 'amateur to freelance'. The event takes place at City YMCA, 8 Errol Street, London EC1Y 8LX (6.45pm start, suggested £3 contribution for non-members). Visit www.cityandcripplegate-ps.org.



Do you have a story?

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AP hands-on Samsung NX200

AP's Editor, **Damien Demolder** offers his initial thoughts on the replacement for the NX100

AT THE launch of the NX100 in September 2010, Samsung made a big deal about the organic shape of the camera body, describing it as reminiscent of 'a drop of morning dew hanging from a leaf'. However, what people outside Samsung commented on most was the fact that the NX100 was slightly larger than they expected. In truth, the curved top-plate design looks a little old-fashioned rather than organic, but I never thought the camera too big. While the world seems intent on the miniaturisation of electronics products – cameras included – there is an optimal size for a camera that needs to be controlled.

A point-and-shoot camera can be as small as you like, as you only ever need to access 'shoot' and 'play', but when a body has the control functions of a DSLR, and interchangeable lenses of a certain size, it needs to have enough volume so it can be gripped and balanced in the hand.

Samsung has listened to its critics, and the NX100 replacement, the NX200, is a good deal smaller than the original.

compact-style NX model. The company seems to have followed Sony's lead and, while not quite as anorexically thin as the latest of the NEX series, it is headed in that direction. In fact, the body has slimmed to the point where the lens mount needs to protrude from the front face to ensure sufficient back-focus distance for the APS-C-sensor-covering lenses. The NX100 measures 120.5x71x34.5mm, while the new NX200 body is shorter, but thinner and taller at 116.5x62.5x36.2mm.

HANDLING

Samsung has broken its NX range into three categories – Classic, Style and Movie – though we have yet to see a Movie body, and on first sight the NX200 falls clearly into the Style section. On picking up the body I was struck by how light it was, its solid build and a design that is reminiscent of the company's previous NV compacts. The feel is very sleek, while the grip varies from the NX100 in its use of a textured front finger-ridge and the protruding rubberised thumb pad on the back. The camera will appear in a kit with either the 18-55mm zoom lens most often supplied with the Classic NX10/11 bodies, or the smaller 20-50mm, stubby, collapsible zoom (shown above) that comes with the NX100. With either lens the camera feels

AT A GLANCE

- 20.3-million-pixel APS-C CMOS sensor
- 7fps continuous shooting
- Updated i-Function 2.0
- 1080 30p Full HD video
- ISO 100-12,800

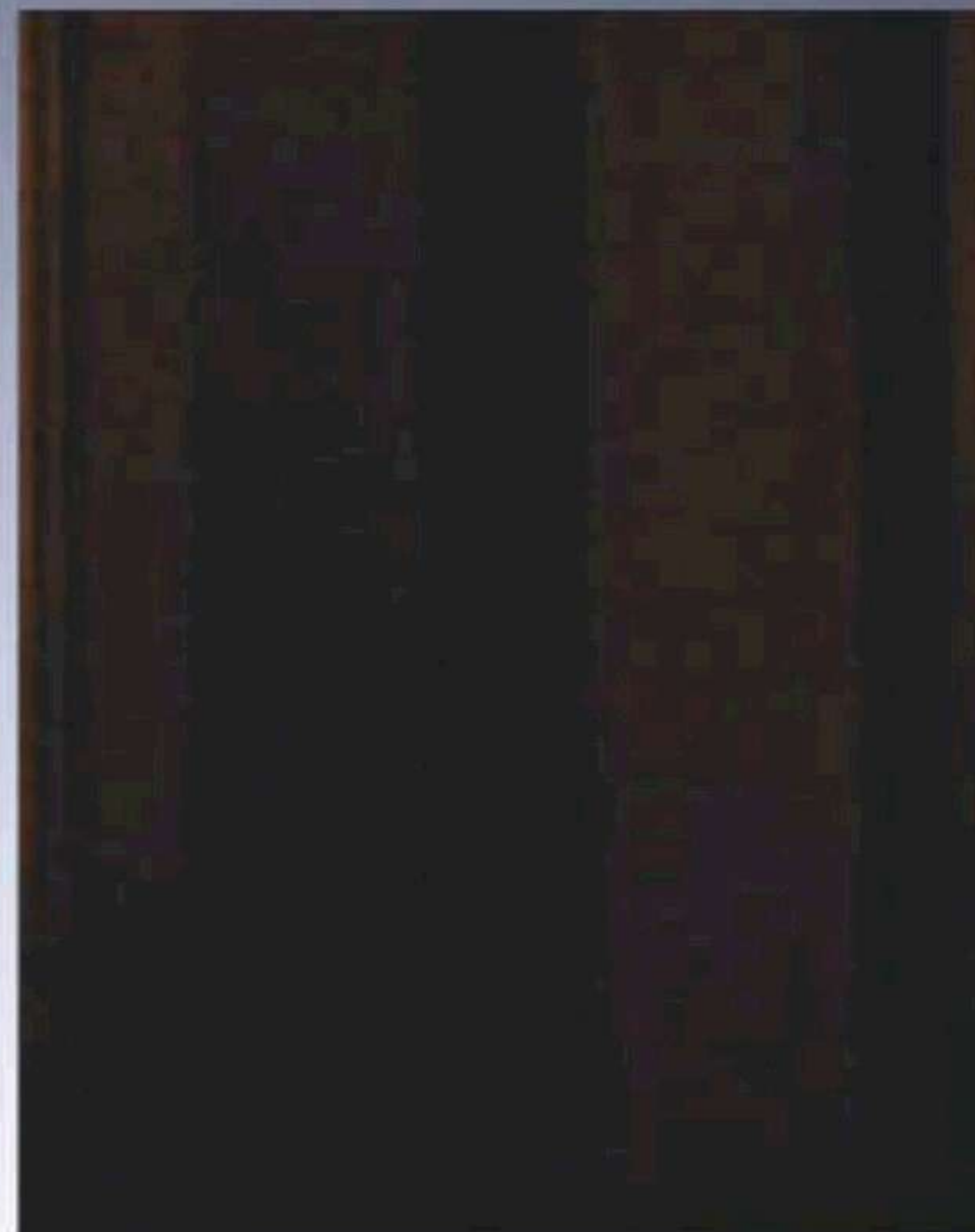


No flare from the 18-200mm lens as it was aimed into the morning light

very comfortable and well balanced – and, importantly, small enough to fit in the pocket of a summer jacket (the NX100 is more a winter-coat-pocket model).

It really does seem the kind of camera you can carry discretely in the hand almost anywhere. Fitted with the company's new 16mm f/2.4 pancake lens, again the camera looks and feels very nice – as it will also do with the 20mm and 30mm pancake lenses.

The jump to 20 million pixels is really quite significant, and takes the NX200 to the number seven position in the highest pixel-count chart for non-medium-format bodies currently announced. In an APS-C sensor this will surely test Samsung's noise-reduction techniques to the full, although the company is confident enough to increase its top sensitivity setting to ISO 12,800. Only a full test will really determine what the benefits are of this new sensor, but for now it is quite an impressive feat.



This statue was shot with the existing 30mm pancake lens with the camera set to ISO 1600. Noise appears to be well controlled, as the blow-up above shows



The 60mm macro makes an excellent portrait lens on the APS-C sensor

i-FUNCTION

Samsung has used the NX200 to introduce the second version of its i-Function feature. Pressing the button on the barrel of all the company's lenses (except the 30mm pancake) opens the function menu on the LCD. It is now possible to customise which functions the i-Function button displays so you don't have to wade through features that you never use. This makes the concept a little faster in practice, but only a little – it probably has more to do with reducing annoyance at seeing menu items you don't want to see, but which could be passed by in a split second anyway. If you reduce the i-Function menu to just two items, though, it really does offer a quicker mode of operation.

Other new features, such as lower noise and faster AF, are hard to verify at the moment, as the model I was using was not a full production sample, but even so I didn't notice anything to obviously counter the

'Samsung has broken its NX range into the three categories of Classic, Style and Movie, although we have yet to see a Movie body'

company's claims. In the same breath I was able to see that the camera can capture full-resolution JPEGs at a rate that sounded like 7fps, but how that will work in the real world with the AF on we'll have to see.

REAR SCREEN

It is a little disappointing that Samsung has stuck with the same VGA rear screen that it used in its first NX body. It is bright enough, and the AMOLED design certainly delivers a good viewing angle, but the resolution makes it awkward if you ever want to focus manually – or check absolute focus in playback. While most people will perhaps not need to do either of these things, enthusiasts using lens-mount adapters and those buying the company's new 60mm macro and wide-aperture 85mm lenses will almost certainly need to be able to scrutinise the display in more detail than it can provide.

It will be interesting to see how much the NX200 kits retail for when they finally hit the shops. On face value, at least, the NX200 will replace a model that was selling for half its price, which it could be argued does not really qualify it as a replacement at all. The price points are so different (the suggested price for the NX200 kits is £699, while NX100 kits are available for £300) that really the company might have been better to keep the two models running alongside each other to provide an entry and advanced option for the customer. Perhaps we'll see a price drop once it goes on sale. AP



LENSES

THE 85MM, 60mm, 16-80mm and 18-200mm lenses launched with the NX200 have been a long time coming, as we've known about them for 18 months or so. The timing of their launch is perhaps unfortunate, as it is clear that Samsung really does not have a camera to complement them at the moment. The NX200 is a complete mismatch for the weight and bulk of these lenses, as they are of a significant size. Having a wide maximum aperture, the 85mm in particular has a broad diameter and does not allow the camera to rest level when placed on a table. I tried these larger lenses on the NX11 body and they looked much more at home, but again the movie-quiet AF, especially of the 28-200mm, is rather wasted on a camera with a low-resolution movie mode, mono sound and no place for an external microphone. These appear to be quality lens units, and while their optical superiority will probably be detectable on the 14.6-million-pixel sensor of the NX11, they really do cry out for the 20 million pixels housed in the NX200. They are not cheap, either, with the 18-200mm set to retail at £699 and the 60mm macro at around £549. The price of the 85mm f/1.4 will be £899 – not as much as the Nikon and Canon versions, but a good deal more than Samyang's manual focus model and £100 more than Sigma's. They all suggest a more serious body than the NX200 is required, especially one with an eye-level and high-resolution viewfinder. Perhaps we will just have to wait a bit longer for a Classic-shaped body with the new sensor – or that Movie design model.

APReview

The latest photography books, exhibitions and websites. By Oliver Atwell

Edgar Martins: The Time Machine

Until 5 November. The Wapping Project Bankside, 65a Hopton Street, London SE1 9LR. Tel. 0207 981 9851. Website: www.thewappingprojectbankside.com. Open Tue-Sat 10am-6pm. Admission free

READERS who saw the review of Edgar Martins' latest monograph *This Is Not A House* in AP 25 June will be familiar with his almost clinical style of photography. For those who didn't, Martins' images often feature stark, unsettling landscapes, devoid of humans or obvious emotion. The images tend to be minimalist in execution, yet are incredibly detailed and precisely realised.

Martins' latest body of work, *The Time Machine*, is a collection of previously unseen images taken between 2010 and 2011, and employs a similar approach. For this project, Martins, who was born in Portugal in 1977, but who now lives in the UK, gained special access to

19 hydro-electricity power plants in his native country, and embarked upon a topographical survey of the still functioning yet apparently deserted buildings. Many of the plants were constructed in the 1970s, a time of hope in Portugal for a bright economic future. Martins' depiction of empty spaces and analogue machinery hint at issues of unfulfilled hopes of prosperity, and rapid social and industrial change. Perplexing and otherworldly, the images make uncomfortable viewing and require time and patience to gain full appreciation. However, visitors prepared to invest this time will not be disappointed. **Gemma Padley**

EXHIBITION



© EDGAR MARTINS



© EDGAR MARTINS

BOOK



The Unseen Eye

Photographs from the Unconscious
By WM Hunt
Thames & Hudson, £36, hardback, 320 pages, ISBN 978-0-500-54395-5

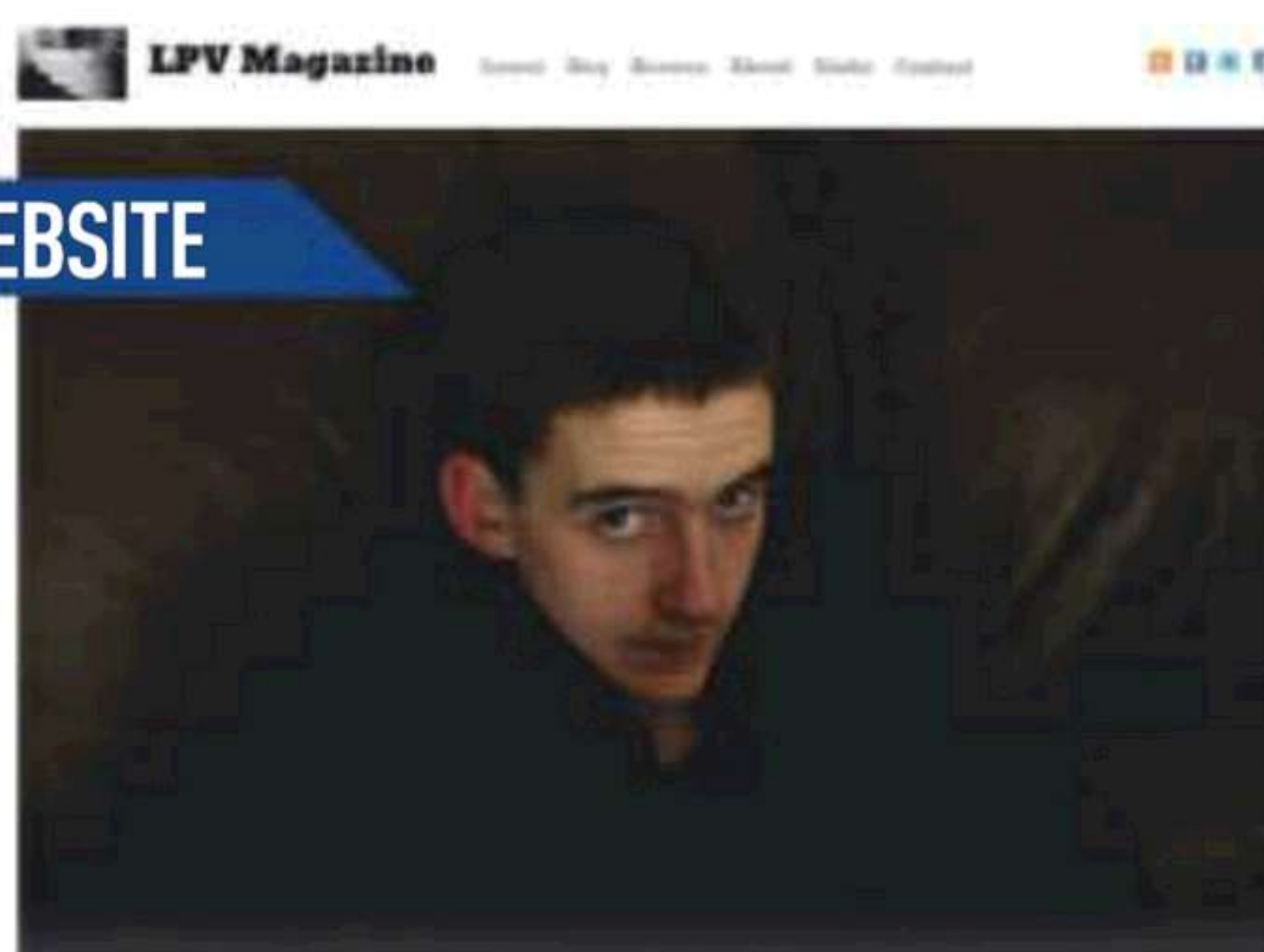
THIS truly brilliant collection of haunting imagery almost defies description. That's not a lazy attempt to evade exposition, but rather the acknowledgment that sometimes images are best left to speak for themselves, particularly when they are as strange as these.

<http://lpvmagazine.com>

IN RECENT years there has been a surge of online photography magazines aiming to provide a platform for contemporary, documentary and fine-art photography. US-based *LPV Magazine* is one such resource. The magazine, which is also published in print three times a year, has been around for four years, having started as a Flickr group in 2007. Photographer and online marketing analyst Bryan Formhals runs the site with fellow photographer James Turnley.

At its heart, LPV's aim is to provide a place for emerging photographers to showcase their work. But the website is more than an online exhibition space for cutting-edge photography (although you will find plenty of this here). The site features a range of insightful and broad-ranging articles, covering contemporary photographic issues such as how photographers showcase their images online and in print (and how this is changing), the evolution of the photographic process, and the role of social media as a means to promote a photographer's work. The articles are written in an accessible way and for the most part eschew jargon and waffle. In essence, the ethos of the site seems to be

WEBSITE



la familia abencerraje #70 - Little Smokey

to explore and comment upon the evolving nature of photography in the digital age.

Many of the photographers featured on the site won't be familiar to AP readers, but that's no reason to be put off. *LPV Magazine* is an excellent place to discover new photographic talent and to ponder photography-related issues that may well inspire you in your own image-making. **Gemma Padley**



BOOK

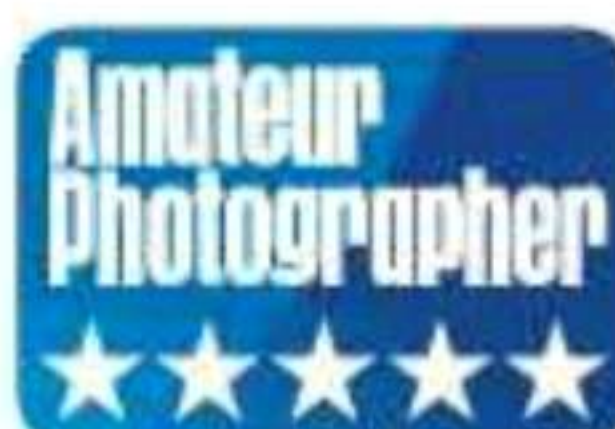


© HELMUT NEWTON



New York collector WM Hunt has amassed a collection of images, all of which carry a common thread – each one features subjects where the gaze is either averted or in some way obscured. It may sound like a strange concept, but if you consider how reliant we are as a species on eye-contact (and that's particularly true of photography), images such as these are become genuinely unnerving. As the old cliché says, 'The eyes are a window to the soul', but what happens when we are denied that? At this point the subject becomes uncanny; it becomes

something other than human. We recognise it, yet there is something that just isn't right. This is the feeling one gets while viewing these images. And to inspire such a strong feeling is to be wholly commended.



Helmut Newton: The Stern Years 1973-2000

Stern Fotografie, £26.95, hardback, 96 pages, ISBN 978-3652000048

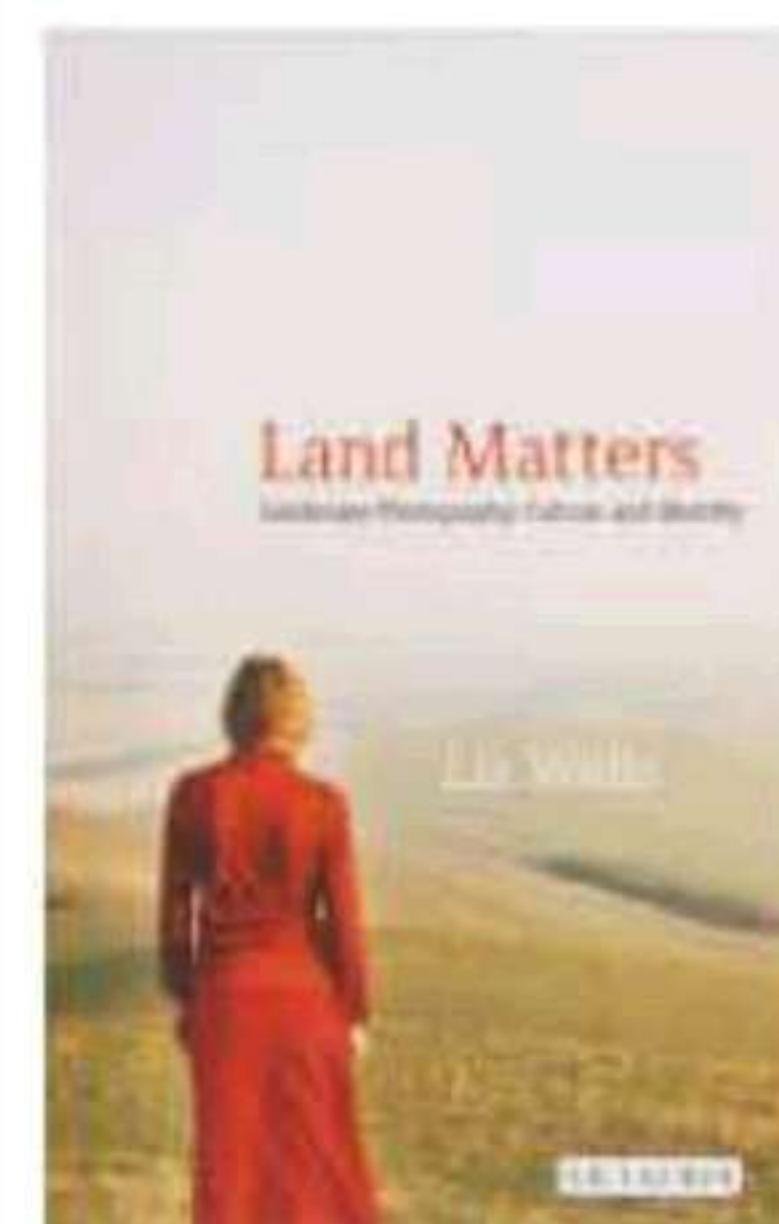
FASHION photographer Helmut Newton died in January of 2004, but by then his star was assured. Newton spent his career redefining fashion photography and was unafraid to inject a layer of dark eroticism into his images. His photographs were undoubtedly controversial and consciously attempted to tackle taboos and document the world's paradigm shift with regards to female empowerment. This claim may not hold water for everyone who views his work, but it's worth noting that the late great author JG Ballard argued that Helmut Newton was one of the world's greatest visual artists – and that's no small claim.

This volume focuses on Newton's work with the groundbreaking weekly German news magazine *Stern*. The images are typical of Newton and showcase key elements of his work. It is therefore not only a fitting tribute, but also a great introduction

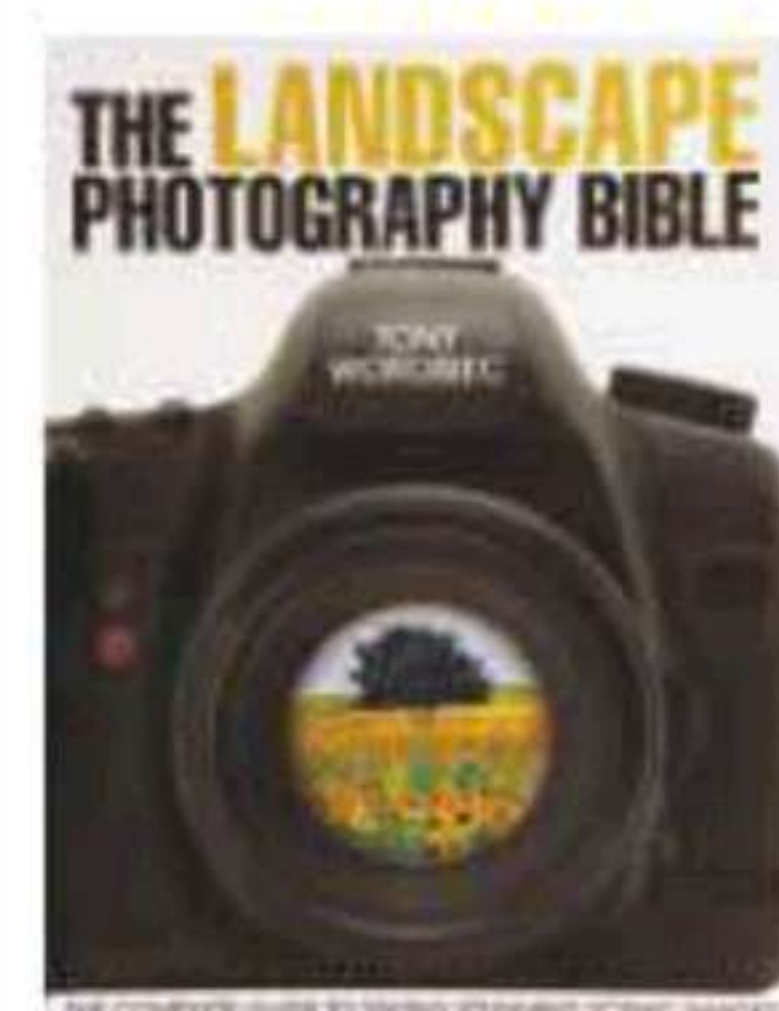


CONDENSED READING

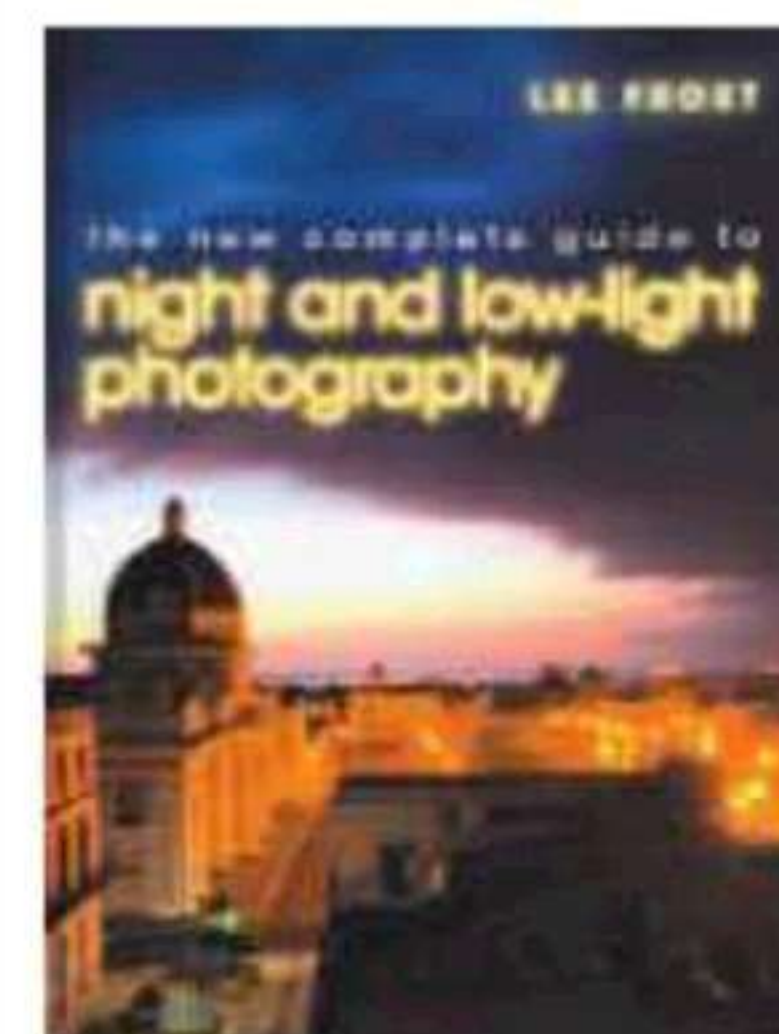
A round-up of the latest photography books on the market



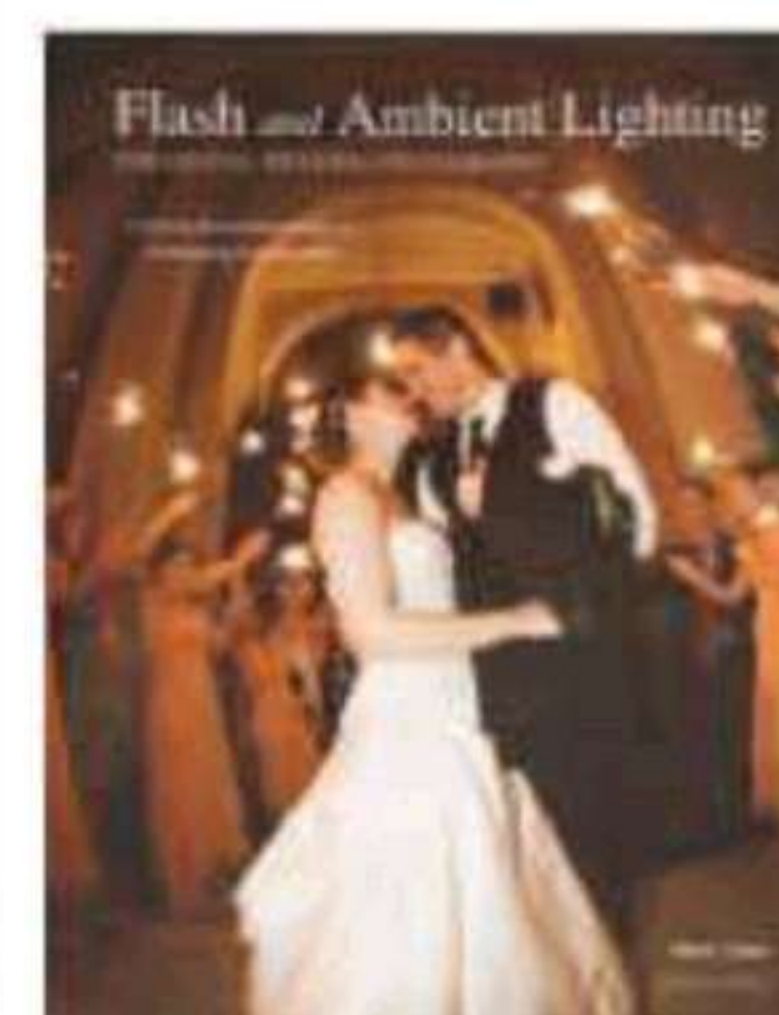
● **LAND MATTERS** by Liz Wells, £18.99 For anyone interested in the theoretical and academic side of landscape photography, Liz Wells explores how photographers are interacting with the landscape and how those representations are affecting our engagement with our environment. Wells is a great writer and her in-depth knowledge and thinking are a pleasure to engage with.



● **THE LANDSCAPE PHOTOGRAPHY BIBLE** by Tony Worobiec, £16.99 On the more practical side of landscape photography, Tony Worobiec offers up this handy technical guide to the subject. It's a thorough exploration chock full of ideas, although there's perhaps nothing to make it stand out from an already oversaturated genre. But don't let that put you off as it's still a great read and a handy guide.



● **THE NEW COMPLETE GUIDE TO NIGHT AND LOW-LIGHT PHOTOGRAPHY** by Lee Frost, £19.99 AP contributor Lee Frost serves up a thorough look at night and low-light photography, and does a fine job of putting together all of the technical know-how and creative decisions into one handy book. The images are excellent and are sure to inspire readers to get out and explore the night with their camera in hand.



● **FLASH AND AMBIENT LIGHTING FOR DIGITAL WEDDING PHOTOGRAPHY** by Mark Chen, £24.99 Books about wedding photography are plentiful, so you're free to take your pick. This one hones its subject down to the use of flash and is therefore pretty handy for those who are looking to shoot indoors, at night, or in grey, flat conditions. The images are illustrative and Chen's text is never less than accessible.

Letters

Share your views and opinions with fellow AP readers every week

LETTER OF THE WEEK

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card*



FUJIFILM

TAKE THE CAKE

In News in AP 3 September, you featured a wedding cake with a camera. I thought you might be interested in the 70th birthday cake that my daughter and her husband made for me for my birthday on 13 August this year. It features a copy of my Canon EOS 5D Mark II and the photograph on the back shows me with my Father's Day card, which featured a tractor because I was brought up on a farm. The cake is made from hardened icing so it will keep, and I was so delighted with it I am going to mount it in a presentation case.

Brain Wastell, Stockton-on-Tees

That's certainly a full-frame cake, Brian. I hope there's no jam on the sensor! – Damien Demolder, Editor



*IN A CHOICE OF COMPACTFLASH, SD OR MEMORY STICK

Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateur photographer @ipcmedia.com

*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

(AP 3 September) mentioned his Leica D-Lux 5 getting more use than his Nikon D90. If truth be told, many of today's 'classy' compacts are at least a match for their much fawned-over bigger brothers. My little Panasonic gives me A3 prints that would satisfy even the most critical of photographers. I'm currently awaiting delivery of the Panasonic detachable electronic viewfinder in order to banish the frustrating chore of composing photographss in bright conditions. That aside, I think that, along with the increasing popularity of compact system cameras, we've reached the stage whereby the ecstatically extolled DSLR – try saying that after a few bevvies! – isn't quite the 'must have' that it once was.

Louise Rice, Tyne and Wear

SPIRIT GUIDE

Harold Gough's letter, *Meths vs vodka*, in AP 27 August, gives some erroneous advice. Mineralised methylated spirit should never be used on the person; it is intended for cleaning and lamp lighting and contains a number of nasty chemicals to denature the alcohol. The allowed duty free alcohol for use on the person is surgical spirit, which contains additives to deter anyone from drinking it but can be used for external application only, though it leaves an oily residue. Isopropyl alcohol, which can be purchased from microscope accessory companies, such as Brunel Microscopes, leaves no residue and is also perfectly fine for cleaning.

As an aside, counterfeit vodka has been available recently and has been found to be highly toxic as it contains methyl alcohol, which destroys the optic nerve, and isopropyl alcohol among other things. One illegal distillery blew up and killed three people!

Ron Cole (retired pharmacist), via email

I'll stick to champagne then. Only damages the bank manager! – Damien Demolder, Editor

LOSING GROUND

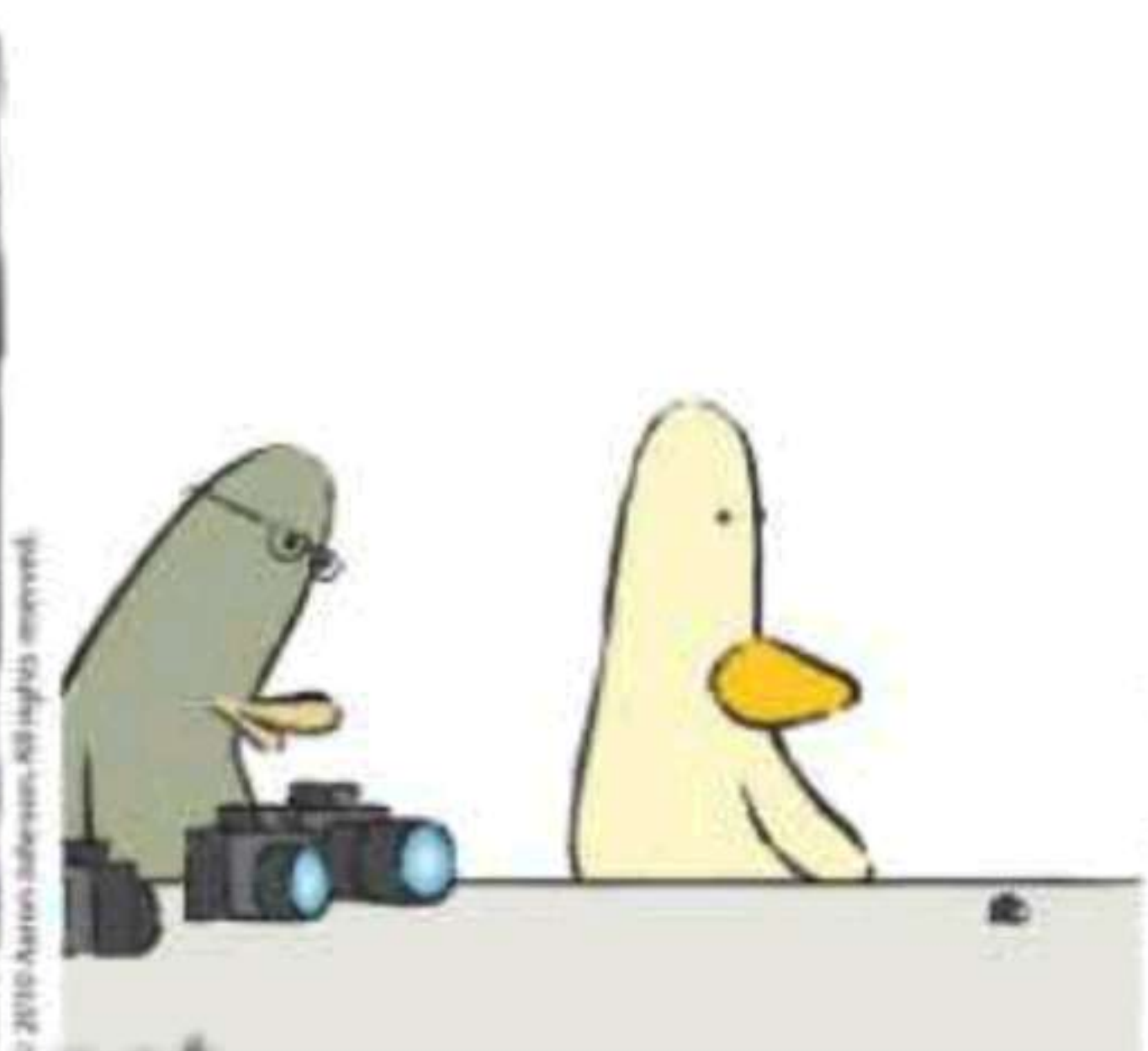
A bonus from work last year saw me dashing out to buy a Canon EOS 550D. It's a brilliant camera, no doubt about it. But recently, a work colleague who'd bought a Panasonic Lumix DMC-LX5 suddenly lost interest in it. She offered it to me for £150 and, as it's still almost brand new, it was too good to miss.

After using what we're led to believe is the

ultimate in cameras – a DSLR – I'm amazed by the results from this tiny compact. It's superbly made, fits neatly in my jeans pocket and takes shots that I find indistinguishable from my DSLR. Its wideangle lens also encourages me to get in close (never a bad thing) and there's no problems with dust on the sensor due to the fixed lens.

Jim Ormiston's letter, *Is the DSLR dead?*

What The Duck



<http://www.whattheduck.net/>



Noticing that many people were using their mobile phones to take pictures, not to mention a few people using small compact cameras, as well as a chap running around using a professional SLR, I decided to get out my own Canon PowerShot G3 compact and take a few pictures from the promenade. In just a few minutes, a woman came up to me and said that photography was not allowed and that it was upsetting the players. So I put my camera away and carried on watching.

However, a couple of minutes later the woman came back, but this time with the beach manager, who had quite an angry attitude. I told him that I had put my camera

away and was now just watching, but he threatened to call the police and have me arrested. My comment about all the other people taking pictures, that he was going to have to have them arrested as well, did not go down too well, so with that I gave up and left. No wonder we aren't much good at sport abroad if players are so affected and put off their game by the odd person with a camera 30 yards away...

E Gordon, Dorset

You should have let them call the police. You were not doing anything wrong – Damien Demolder, Editor

RAW DISCUSSION

The series on raw processing has been very helpful, so thank you. But I wonder, is there an assumption that Adobe products are now the default raw converters?

I suppose that, like everyone else, I use Adobe Camera Raw because it is a convenient front-end to Photoshop. Some time ago, though, a camera company manager suggested that I try the raw developers included on the discs that come with the cameras. His argument was that the camera company knows what he called 'the DNA' of the camera and that it doesn't tell Adobe everything it knows.

So I did some comparisons of Adobe Camera Raw with the software from Nikon, Canon and Olympus, and there is a difference. Whether it is enough to give up the convenience of the Camera Raw one-stop Photoshop front-end may be up for argument, but I am convinced that the

manufacturers' own converters do a better job. When I am being extra fussy, I always go to the company software. Canon and Olympus provide converters comparable with Camera Raw for free, though Nikon charges a hefty price.

Terry Lane, Melbourne, Australia

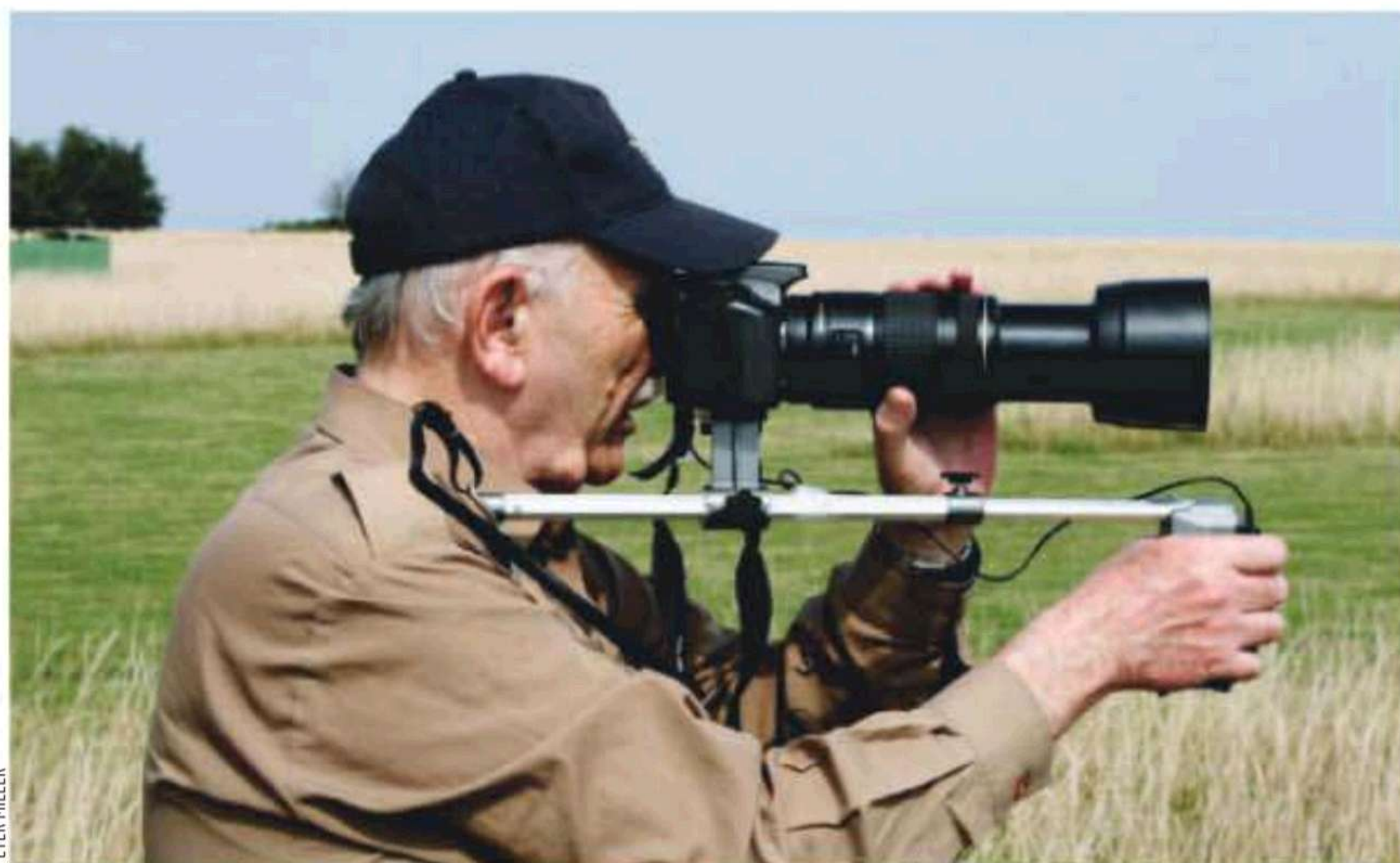
You're quite right Terry, there is a difference, and I think that manufacturers' own converters do a better job. They are slower, though, and indeed less convenient – Damien Demolder, Editor

AWFUL EVF

I ordered a Panasonic LX5 online and, given the backlash against cameras that lack a viewfinder, the Panasonic electronic viewfinder, too. However, if I'd had a chance to try out the EVF beforehand, I'd never have bought it. The camera is incredible but the EVF is, quite frankly, absolutely awful. It's like viewing a scene through a sandstorm and, at £175, was a rather costly mistake! To cap it all, I found using the camera screen to frame my pictures – even in bright light – not half the challenge I feared it might be.

In his *Backchat* article about cameras that lack viewfinders (AP 20 August), Dave Swann praised the 'rather ropey' EVF on his old Olympus compact for allowing him to frame shots on bright days. I'm afraid I found the Panasonic EVF rather ropey, too. As for framing on bright days, with some cameras (like my LX5) that lack a viewfinder, I'd say don't knock it until you've tried it.

James Osborne, County Durham



PETER MILLER

SHOULDERING THE BURDEN

I read your article on camera stabilisation (AP 13 August) with interest, as well as the subsequent reader letters on holding cameras steady. There is one method that I have used over the years that has proved extremely effective when panning to track a fast-moving object – I use a shoulder stock.

I used one years ago when, to take pictures, one had to focus manually and then wind on with a lever wind. Some time ago, I felt that my pictures of models in flight

weren't always as sharp as I'd have liked, so I searched for another shoulder stock. They aren't easy to find, but Mr Cad had one. Even with autofocus and image stabilisation, the shoulder stock improved the number of really sharp images that I captured. It is just a pity that these devices are not more readily available these days. **Peter Miller, Suffolk**

Not the sort of accessory to use in central London, though, I suppose – Damien Demolder, Editor

BACK CHAT

AP reader Michael Muirden thinks it is time that camera manufacturers opted for a different battery format

IT SEEMS that our lives now depend on batteries of many types, shapes and sizes. One of the earliest lessons in life for my great niece, Anna, was that if any of her many toys stopped working it was probably because the batteries needed to be replaced. They're everywhere. Grown-up toys like your laptop probably contain three rechargeable types – the main one you know about and two much smaller internal-system batteries, which you never see and are totally transparent in use. Then there's your camera.

Not all that long ago, as a photographer at least, it was possible to avoid batteries completely. Film cameras ran on manually tensioned springs and clockwork, and your light meter of choice might have been a selenium cell type. In the digital age, most cameras now employ a lithium-ion rechargeable battery. These do have particular advantages: they're very light for their charge capacity and can be usefully topped up at any time. The downside is that they're expensive and they have a limited life whether or not you use them. Store a spare one at anything other than optimum conditions (about 40% charged and in cool, not cold, conditions) for a little too long and its protection circuit may kick in to prevent you from charging it ever again. It's a far better idea to rotate your batteries than to use one and store others. A lithium-ion battery is perfect for a small pocketable device such as a mobile phone where it will probably give you excellent service for as long as you would want to be seen using that particular phone by your trendy friends.

Nickel-cadmium rechargeable batteries have been superseded by nickel-metal hydride types, which are now quite a cheap option, more so if you avoid the leading brands. Although self-discharge levels are a little higher and charging times can be longer, capacities have trebled since their introduction with AA cells now in the 2,500-3,000 milliamp-hour range. The biggest advantage of all is that this is the most widely used and available cell size of all. In my opinion, rechargeable AA cells are a much more sensible choice for powering a DSLR and anything but the smallest compact. Of course, the camera manufacturer would prefer you to use the expensive, in-house, custom format battery. They would probably make the usual arguments about keeping camera size and weight down, and so on, but given the choice, I wonder just how many serious photographers would opt for the versatility, wide availability, relatively low cost, robustness and simplicity of standard AA cells over a very much less so lithium-ion battery, even if it means a slightly larger and heavier camera. They might also consider it reassuring to know that a few spare disposable alkaline cells lurking almost forgotten at the bottom of the camera bag could get them that picture they otherwise might have missed.

BRINGING
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EVERY WEEK

PHOTO INSIGHT

In a break from his hard-news press assignments, Cathal McNaughton explains how he took this quirky image of a flock of sheep bathed in glorious evening light



CATHAL MCNAUGHTON

Award-winning Cathal McNaughton has more than ten years' experience covering conflicts and breaking news for national newspapers and international press agencies. He shares his best press photographs and reveals how he captures a subject in ways that others haven't seen

I TOOK this image about ten years ago in a place called Ballybrack, just south of county Dublin in Ireland. On this particular evening there was a beautiful sunset, so I was out with my camera, driving around to see if I could find a good subject to make the most of this gorgeous light. I can spend hours driving around, looking at things, sometimes not photographing anything at all but just looking.

When I'm not on an assignment I'll be out with my camera taking pictures wherever I am. If I look outside and see that there is nice light, or if the sky looks stormy, I'll be out with my camera. For me, photography isn't a job – it is part of who I am.

I grew up in the countryside, immersed in nature, and it's something that is still very important to me. I actually take a lot of wildlife pictures, although most people wouldn't know that. If I weren't living in Belfast working for news agencies and covering riots, this is what I would be photographing. I get a lot of satisfaction from taking photographs like this. It makes a change from the hard news I cover on a regular basis.

I spotted these sheep in a nearby field. Sheep are easily spooked, so if I'd stopped the car and got out, closing the door behind me right in front of them, they would have disappeared in seconds. Consequently, I drove past the field and parked the car a couple of hundred metres up the road. I got out my camera at the time – a Kodak Professional DCS 520 – and chose a 17–35mm lens.

I made sure I closed the car door very quietly so as not to startle the sheep and worked out my exposure, which I think was around 1/250sec at f/8. I wanted to retain sharpness from the foreground to background so the viewer could see the details in the distance, and also for the sheep to be sharp. Shooting at these settings enabled me to achieve this as much as possible.

I walked slowly along the hedge so the sheep wouldn't see me coming. When I reached the gap in the hedge where the



© CATHAL MCNAUGHTON

sheep were grazing, I lifted the camera to my eye and composed the picture immediately. As soon as I did this, the sheep raised their heads and looked straight at me. I momentarily waited until I had eye contact with most of them before firing off a few frames. I had a few seconds when the sheep stood still, although the one in the middle is just starting to move. They looked at me for about ten seconds, giving me just enough time to

get the picture before they moved and the moment was gone. There are a few frames either side of this one where a couple of the sheep are looking away or grazing. It was a case of shoot first, edit later.

I sell a lot of prints of this picture. I've nicknamed it the 'Family Portrait' because it looks like the sheep are posing for a photograph. In family portraits there is always someone who isn't looking at the camera, and if you look at the middle of the

To take part in a free street photography Masterclass with Cathal, send an email with your name, address, telephone number and a couple of sentences about your photographic interests and experience to appicturedesk@ipcmedia.com



picture you can see one sheep is not facing forward. He's the renegade in the family – the 'black' sheep!

I took this image in the summer so the light was quite warm. It created a lovely golden glow. I was shooting into the sun, so this initially posed all sorts of challenges. It can be tricky to retain detail in the shadows and to avoid overexposing the sky when photographing in this way. Fortunately, the sun had almost disappeared behind the

mountains so the light wasn't as strong as it could have been. The sun almost creates a rim-lighting effect.

Light obviously plays a fundamental role in photography, and the sun is the most powerful emitter of light we have. It's a case of understanding where the sun is at different times of the day in relation to your subject. Without the golden sunset, this picture would have been an ordinary picture of sheep standing in a field. The light

makes the picture, but so do the sheep and the fact they are all (bar one) looking at me. If the image had been missing either of these elements it would have been boring. It's not enough to have nice light – the subject has to be right, too. It is a matter of understanding the various elements that make up a picture – training your eye to notice subjects and looking at things at different times of the day and in all kinds of light. **AP**

Cathal McNaughton
was talking to
Gemma Padley

To see more images by Cathal or to book a place on one of his workshops visit www.cathalmcnaughton.com

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New horizons

Although best known for his rural landscapes shot on 5x4in film, **Joe Cornish** is now also photographing industrial scenes using digital technology. He talks to **David Clark** about how his work is evolving

JOE CORNISH is often associated with the wild natural landscapes that are found far from the man-made world. His distinctive, austere beautiful mountainous scenes, the calm and remote lochs, and his footprint-free expanses of beach feature in books such as *Scotland's Mountains* and *Scotland's Coast*.

However, as Joe's photography evolves, he is shooting a greater variety of subjects. In particular, he is increasingly exploring landscapes that are the complete opposite of those unspoiled and wild areas – industrial scenes, including steelworks, post-industrial wastelands and even nuclear power stations.

Joe is a passionate environmentalist, so

some people may find it surprising that he is turning his camera on these subjects. Nevertheless, as he points out, industrial scenes have featured in his work since he moved to his house on the edge of the North York Moors in 1993. Although his immediate local area is rural, he lives just ten miles from the large Teesside town of Middlesbrough.

He first began photographing local industry purely for its aesthetic appeal. 'When I started looking at industrial landscapes, probably initially with a highly critical eye in some ways, I actually found that they were rewarding and enjoyable to photograph,' says Joe.

'They provide drama, especially at twilight

Above: Middlesbrough Transporter Bridge.
Horseman SW-D,
35mm, Phase One
P45+ back, Lee
0.45 ND grad, tripod

Right: Hartlepool Nuclear Power Station
Linhof Techno,
40mm, Phase One
P45+ back, Lee 0.9
ND soft grad, tripod

because they're highly lit, and I have always liked using the interplay of different light sources. To a certain extent I could enjoy photographing industrial subjects for the sheer pleasure of doing it.'

Over the years, Joe has become more interested in industry itself as the subject matter. He has focused on industry's place in the landscape and in our society, how the landscape has been affected by human actions, and what happens to these areas once the industry has gone.

Although it would be easy for Joe to photograph working industry in a way that depicts it as ugly or despoiling the natural landscape, his photographs show it in a sympathetic light, often





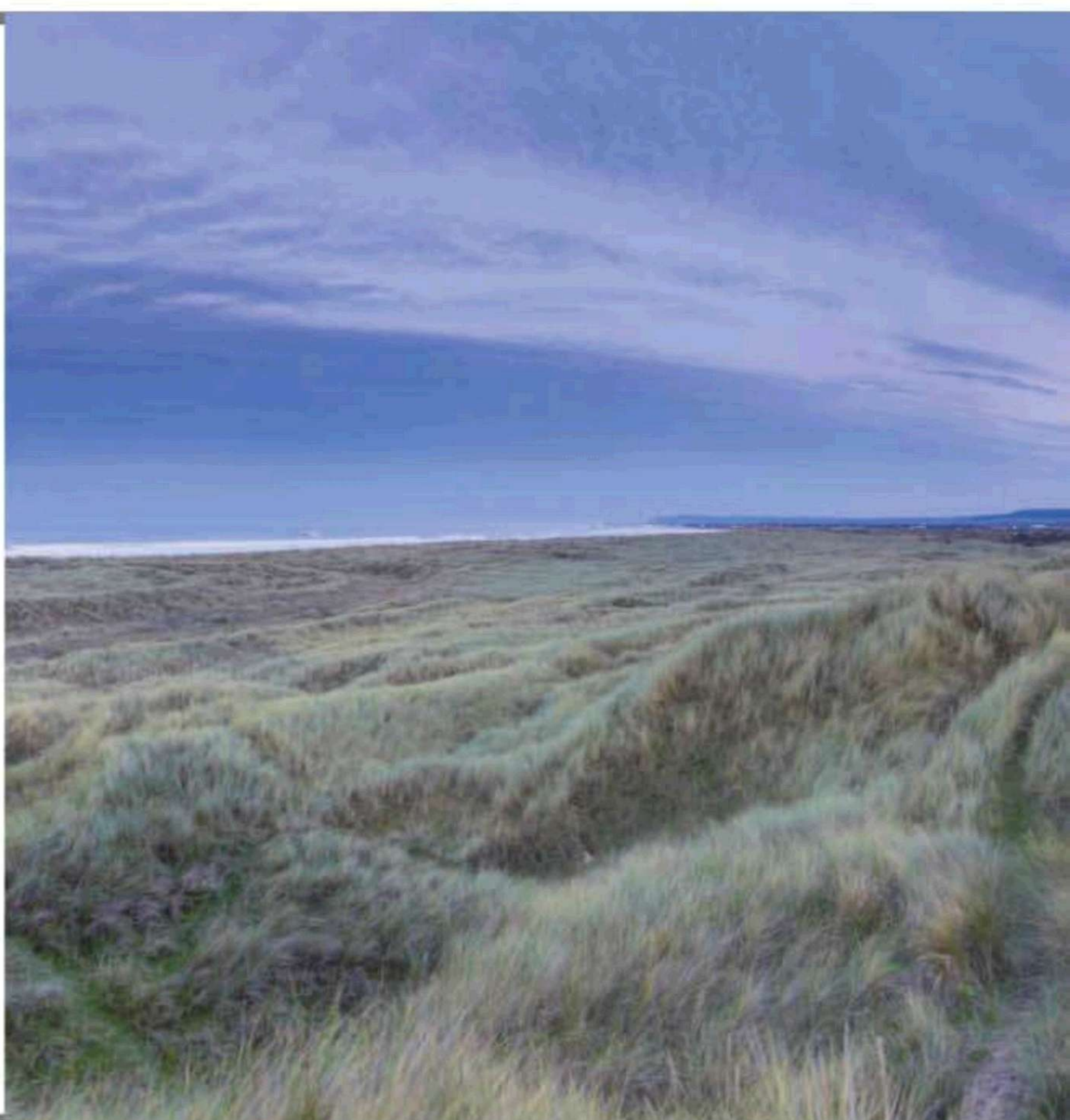
DIGITAL STITCHING

DIGITAL stitching can be achieved on any camera, but Joe mainly uses the Linhof Techno with a Phase One P45+ back to create his panoramas. One of his main techniques is the rotational stitch. This involves shooting a series of overlapping images of a scene while rotating the camera on a tripod.

Sometimes Joe stitches together as many as 18 separate images to make a 360° panorama, but he more often uses a much smaller number of images and a narrower angle of view.

Joe also uses a 'side-to-side' stitching technique. 'The Techno is larger than the Phase One back, and you can shift the back to different positions within the camera space using the Linhof sliding back,' he says. 'For instance, with the back in a horizontal position, you can create a panorama by going from the left-hand lock position to the right-hand lock position within the back and making two separate but overlapping exposures.'

'Both images share the same overlapping area and the lens stays in exactly the same position. There's no distortion or altering of shape. Stitching images together in this way produces a slightly wider aspect ratio than 6x12. It's a tactic I use quite often; a wideangle 40mm lens becomes, in practice, a super-wideangle. As a panorama it might seem like a half-way house, which it is, but it's none the worse for that. In fact, for many scenes it is ideal.'





as part of wider natural vistas that are beautiful and dramatic.

While these scenes are captured with all the artistry, technical skill and attention to detail that we've seen in Joe's other, more immediately attractive landscapes, they also have a distinct charm of their own.

Joe says: 'Over the years I've wondered whether, if I'm photographing something I feel negative or concerned about, I should also show it negatively. But working in the eye-witness tradition, I also try to photograph as clearly and as gracefully as possible, regardless of the subject matter, and this may result in pictures that are beautiful. I know of no other approach that works or with which I'd be happy.'

'Also, when we scrutinise something with the camera, we inevitably become more engaged by it and connected with it. Industry is a tremendously important part of our local community – part of the glue that keeps it together. My view is no longer perhaps hard-core "Green". I understand more about it now and have been able to put it in context. After all, industry is an undeniably important part of living in our civilisation.'

Joe also explores post-industrial landscapes to reveal how nature gradually re-establishes itself once industry has gone, such as in disused 19th century quarries or in more recently created wastelands. 'What's interesting to me is that life does go on in and around industrial wastelands, and the more time goes by the more natural

Left: Redcar Steelworks, Cleveland

Nikon D700, 80-200mm

Right: Ribbleshead Viaduct, North Yorkshire

Ebony 45SU, 150mm, Lee 0.9 ND hard grad, tripod

Below: Redcar Steelworks, Cleveland

Linhof Techno, 40mm, Phase One P45+ back, Lee 0.9 ND soft grad, tripod



ALL PICTURES © JOE CORNISH

habitats become re-established in these artificial landscapes,' he says.

'In my photographs, I'm not judging the ways in which we've damaged landscapes. I'm looking to document the here and now, but also to point out that the natural world is remarkably robust and does eventually stage a recovery in time. The contrast and tension between nature and industry is an intriguing theme for me.'

Joe is not only tackling different subjects

in his work, but he's also often doing it in new ways, using digital equipment and processing techniques. As a result, he's on what he calls his photographic 're-learning curve' and says he is still experimenting with, and refining, these new techniques.

Instead of shooting exclusively on large-format film equipment, as he has for the past decade or so, Joe now also uses a range of kit, including a Panasonic Lumix DMC-LX5, Canon





➡ PowerShot G12 and a Nikon D700. However, the majority of his images are captured on a Linhof Techno field camera fitted with a Phase One P45+ digital back.

Joe has been using the Linhof and Phase One combination to shoot digitally 'stitched' panoramic images. By including a wide sweep of landscape in one image, he can juxtapose elements that are wide apart and create images that would have previously been impossible to achieve in a single photograph.

'Digital stitching is extremely flexible when making panoramas,' he says. 'The hard part is working out how to combine the elements effectively. It's a real challenge to shape a composition across a very wide space and ensure that it is balanced and has a coherent narrative – especially as you can't look at it through a single viewfinder.'

While he enjoys creating new kinds of images, Joe also acknowledges that the various ways of digitally combining images (such as focus stacking and layering with HDR) should make us question the nature of photography itself. He questions how and why he's using these techniques and whether he can use them to communicate more clearly in his photographs.

'I'm sometimes uncomfortable with the

Redcar Steelworks and Bran Sands

Linhof Techno, 40mm, Phase One P45+ back, Lee 0.9 ND soft grad, tripod

technology because it pushes well beyond what I might have previously considered acceptable,' he says. 'But photography is essentially a technical art form, and if you look at the medium at any given time in its history, the state of the art reflects the state of the technology. It would be wrong of me to shy away from that.'

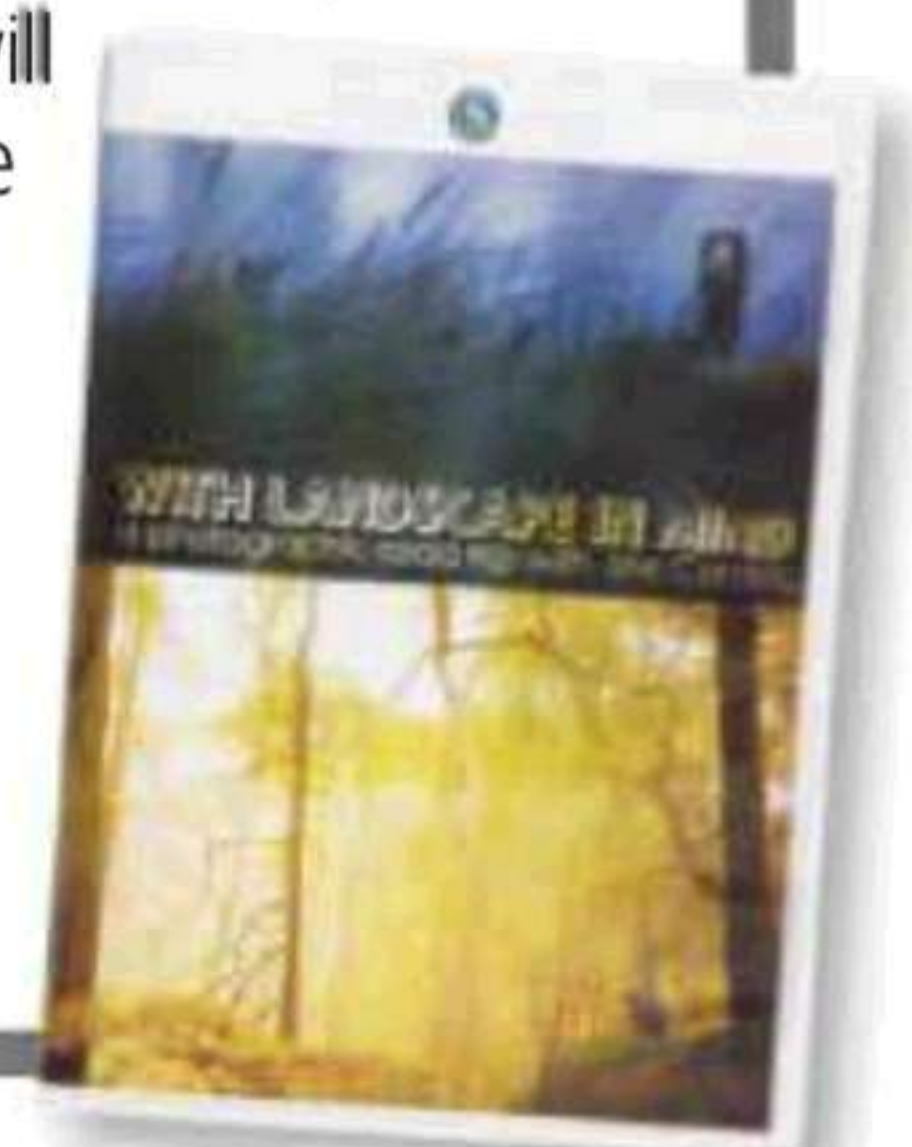
Joe points out that he doesn't exclusively shoot either industrial landscapes or digital panoramas. Instead, these subjects and approaches are ongoing projects within his photography, and part of his goal of exploring the landscape in all its forms.

'Like any other artist photographer who wants to improve and develop their work, I am sure that exploring aspects of the technology is an essential part of the journey,' he says. 'Things don't always work, but at least I will have tried, and learned something new in the process.' **AP**

Exhibition: Landscape Revisited, an exhibition featuring the work of Joe Cornish and painter Kane Cunningham, is on show from 1 October - 4 December at the Scarborough Art Gallery, The Crescent, Scarborough, North Yorkshire YO11 2PW. It includes Joe's panoramic prints, some of which are more than two metres wide. The gallery is open Tues-Sun, 10am-5pm. Tel: 01723 353 665. Website: www.scarboroughartgallery.co.uk/museum-trust/latest-news. Admission £2 (concessions £1.80, under-18s free). To see more of Joe's work, visit his website, www.joecornishgallery.co.uk

WIN A DAY WITH JOE CORNISH

YOU CAN see Joe Cornish shooting both industrial and rural landscapes in a new DVD, **With Landscape in Mind** (£20 plus p&p), which gives a fascinating insight into Joe's approach and working methods. If you buy a copy of the DVD before 1 October 2011 from the official website (see below), your name will be entered into a prize draw. The winner will be awarded a place on a one-on-one workshop with Joe Cornish. For full details, visit www.withlandscapeinmind.com.



SPI SCHOOL OF PHOTOGRAPHIC IMAGING

STAR STUDENT

Catherine Perry



ENROLLED ON: Foundation in Photography
OCCUPATION: Offshore geophysicist
AGE: 27
EQUIPMENT: Nikon D90 with Nikon 18-105mm f/3.5-5.6, 50mm f/1.4 and 70-300mm f/4.5-5.6 lenses, plus Nikon Speedlight SB-900 flash

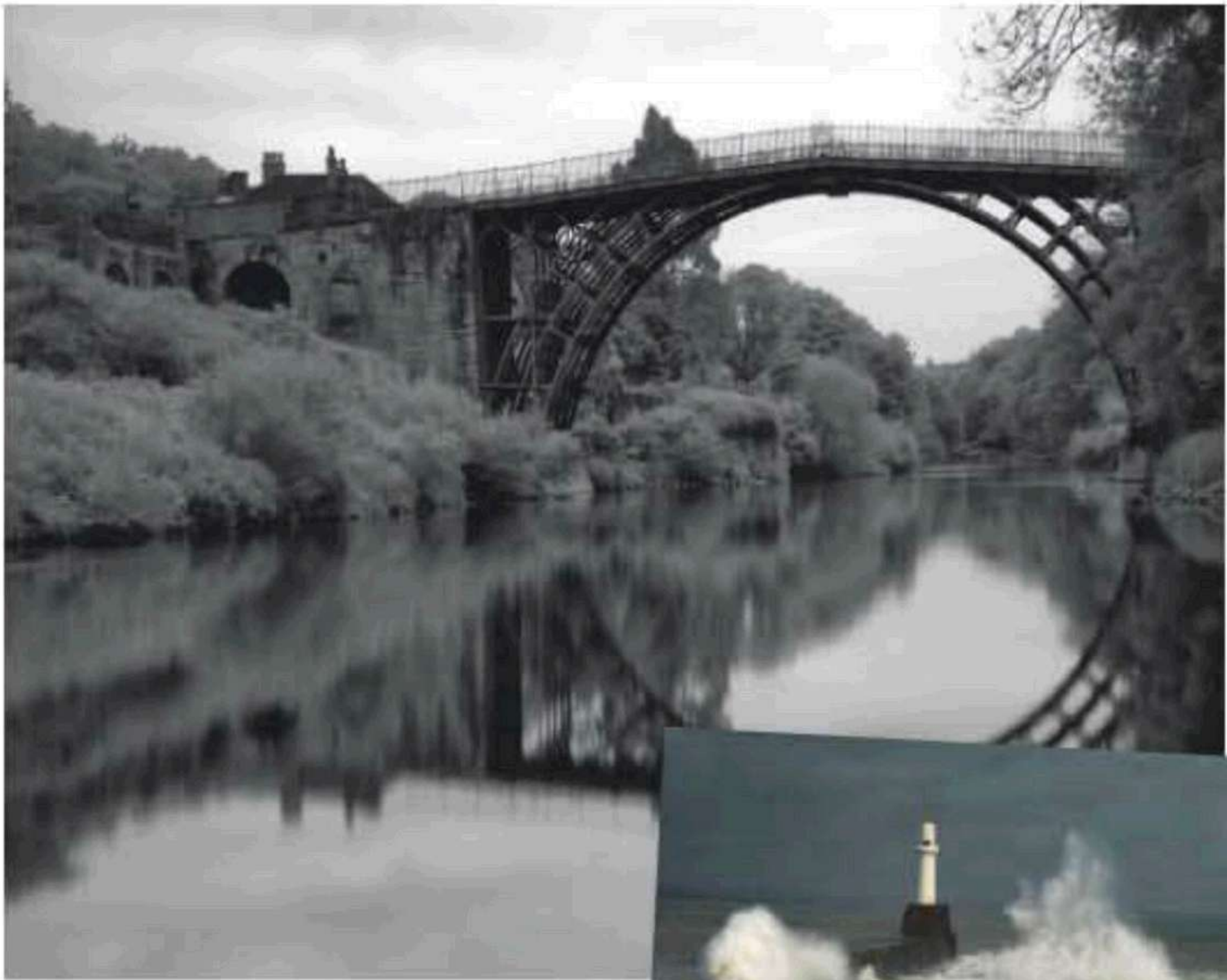
Student introduction

When did you first become interested in photography?
I became interested in photography as a teenager when my parents bought me a Canon PowerShot G5 camera as a present and it gave me the chance to experiment with different filters. I think I fell in love with photography after using an infrared filter for the first time.

What do you enjoy most about photography?
The whole process! It gets me outside and exploring new areas for potential locations. I love actually taking the photos, and having a mental image of the final product and trying to match it. Getting positive feedback from friends, family and strangers is enjoyable. I also like the fact that there's always a different technique to try or something new to learn.

What are you hoping to achieve with your photography?
I want to continue enjoying photography and finding it fun. For a more specific hope, I'd really like to build up a good portfolio of astrophotography images, which is really challenging. I'm wary of doing anything that makes photography feel like a job and less enjoyable.

Where is the most enjoyable location to take photographs?
I love remote countryside areas because of the potential for landscape and wildlife photography, which are my two favourites. In the UK, I really love Forvie National Nature Reserve near Aberdeen, the West Highlands and my local area of Herefordshire and mid-Wales.



ALL PICTURES: CATHERINE PERRY

Why did you decide to enrol on the SPI course and how have you enjoyed it so far?
I enrolled on the course to learn more about my camera and its different modes and functions instead of relying on the auto mode, which often brought unsatisfactory or disappointing results. I also have a job where I only work six months each year and wanted to learn something fun during my leave. I love the course! I've learned so much and never use the auto mode now. The advice I've had after each submission has also been invaluable.



THE SCHOOL OF PHOTOGRAPHIC IMAGING – in association with Nikon – is one of the largest and most vibrant photographic education communities in the world.



At the heart of the image



Summing up

WE SAY: Most of your images are excellent, Catherine. A good photographer looks at every photograph in the hope they learn more about what makes a picture work – and never stops doing that. Consciously doing that while you are completing your SPI course will develop a life-long habit that will mean you are always aiming to be a better photographer.

You are clearly at the stage where you are getting images that are worthy of 'finessing in the virtual darkroom', as it were. Being able to produce images like these is an important part of the learning process, so keep it up.

To enrol or for more information visit www.amateurphotographer.co.uk/spi

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Golden shots

Think of autumn and the one thing that comes to mind is vibrant colour. **Lee Frost** offers advice on how to achieve brilliant autumn landscapes

ASK ANY outdoor photographer what their favourite season of the year is and the majority will say the autumn. Not only is the weather dramatic and changeable, often creating fantastic light, but the landscape is also transformed into a palette of beautiful rustic colours. You don't have to travel far to capture the delights of autumn, either, as your own back garden can be a great photographic source, while a trip to your local park or public garden can bring even greater rewards.

FALLEN LEAVES

The most obvious and accessible symbol of autumn is the crisp carpet of colourful leaves that covers the ground. To make the most of fallen leaves, look for attractive combinations of patterns and textures, or single out individual specimens and move in close to fill the frame with pattern and

colour using a standard zoom. All species of deciduous trees drop their leaves during autumn. Beech and sycamore are common, with the foliage first turning yellow and then brown. For more vibrant reds and yellows, look for acers and maples, which are common in parks and gardens.

The soft light of an overcast day tends to provide the best illumination for leafy still lifes, allowing you to capture the full range of subtle colours without shadows obscuring detail or harsh highlights sapping saturation. If the sun is shining and you find the contrast is too high, hold a sheet of card or a reflector over the leaves to put them in shadow and soften the light. Another way to photograph autumn leaves is by using backlighting to reveal the intricate pattern of veins and cells. The easiest way to do this is by looking up and shooting against the sky through a

telezoom lens. Increase the exposure by 1–2 stops to compensate for the bright background and you'll be able to capture the luminous colour of the leaves.

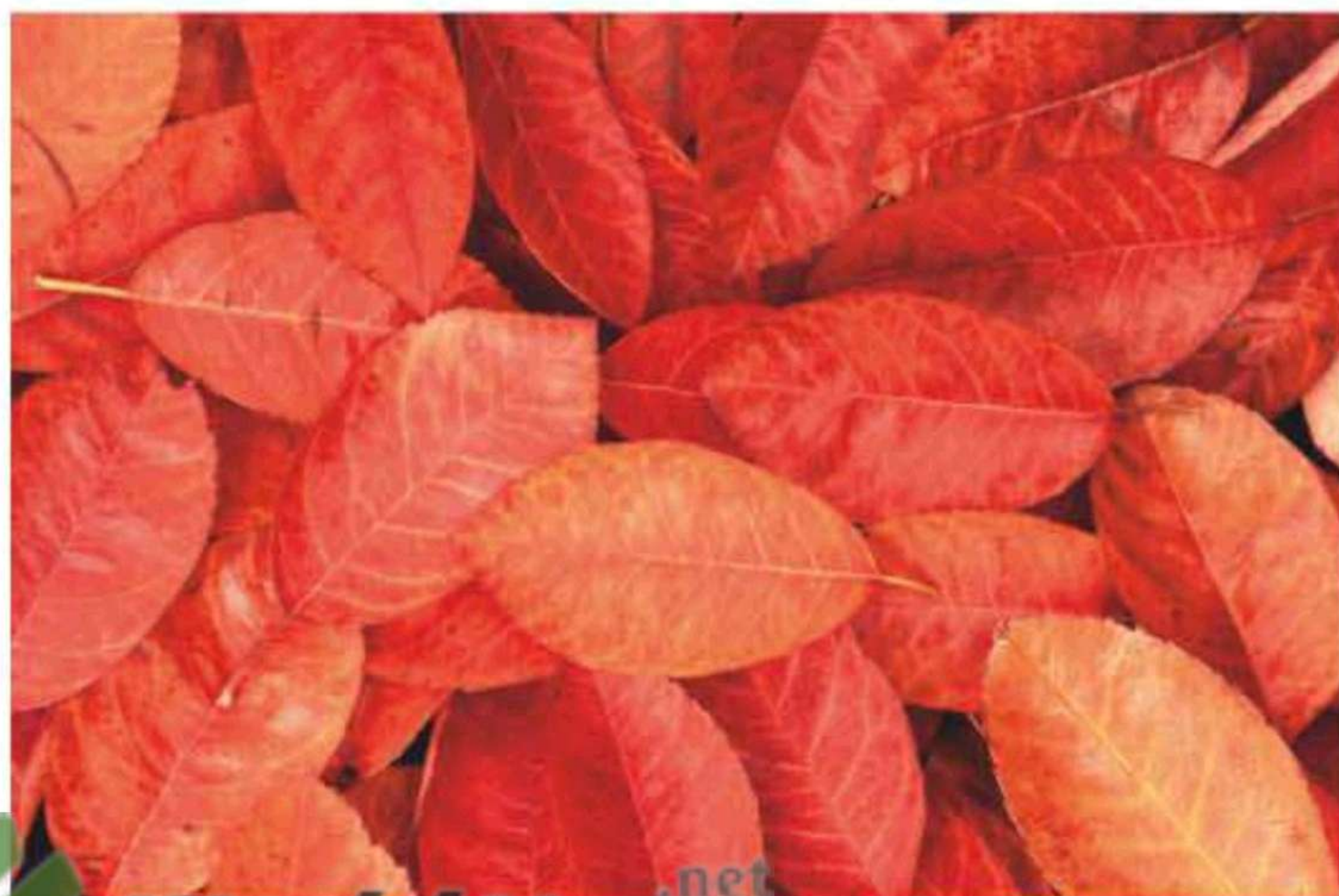
WOODED LANDSCAPES

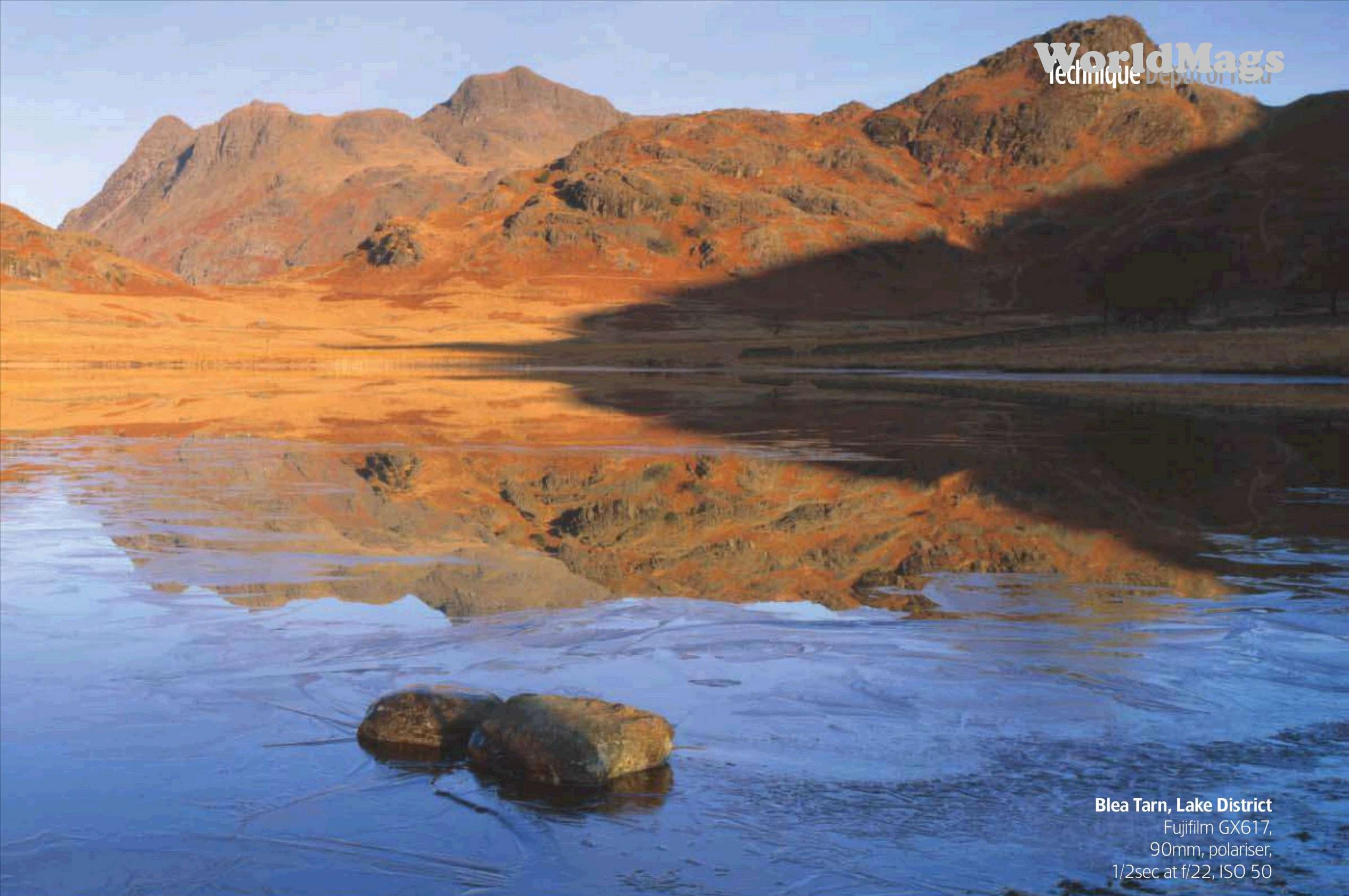
Forests are the best places to visit if you want to discover a wide range of subjects in one area and capture the full glory of autumn. In dense woodland, use a wideangle lens to capture a broad expanse of trees, or switch to a telephoto zoom to compress perspective and crowd the trees together, filling the frame with autumn colour.

Dull, overcast days again provide the best conditions for woodland photography because contrast is lower and colours appear richer. In sunny weather the contrast is too high, with sunlight creating pools of light on the forest floor and casting dense

Below left:
Autumn leaves
Canon EOS-1Ds Mark III, 24–70mm, 1/8sec at f/16, ISO 100

Below right:
Backlit leaves
Canon EOS-1Ds Mark III, 70–200mm, 1/100sec at f/8, ISO 100





Blea Tarn, Lake District

Fujifilm GX617,
90mm, polariser,
1/2sec at f/22, ISO 50

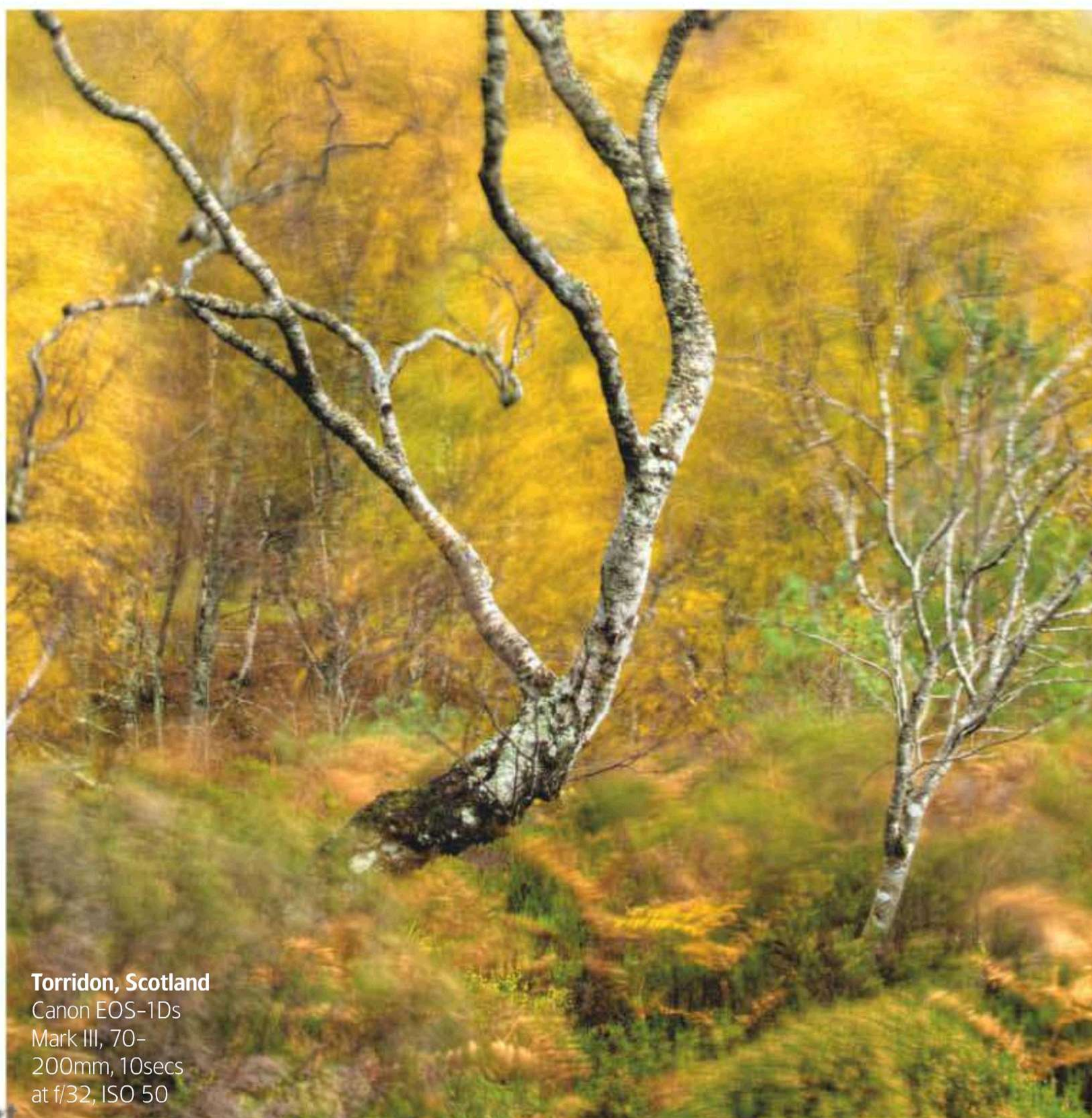
shadows. In these situations, colours tend to look rather harsh and washed-out.

Another tip when shooting woodland scenes in autumn is to fit a polarising filter to your lens. Polarisers are normally used in bright sunshine, but for woodland shots they work just as well in drab, damp weather, reducing glare on the rustic foliage so that colour saturation is increased. You may think you can achieve the same effect in Photoshop, but a polariser will do a better job and create a more natural effect.

ON REFLECTION

Head for water during autumn and great images are guaranteed. Rivers and streams flanked by banks covered in autumn colour make great lead-in lines that add interest to the composition and give the eye something to follow through the scene. Use a slow shutter speed of 1-2secs to blur the water so its milkiness contrasts with the warmth of the foliage. Your polariser will come in handy again here, cutting the light by 2 stops so you can set a slower shutter speed, as well as enhancing the colour of the foliage.

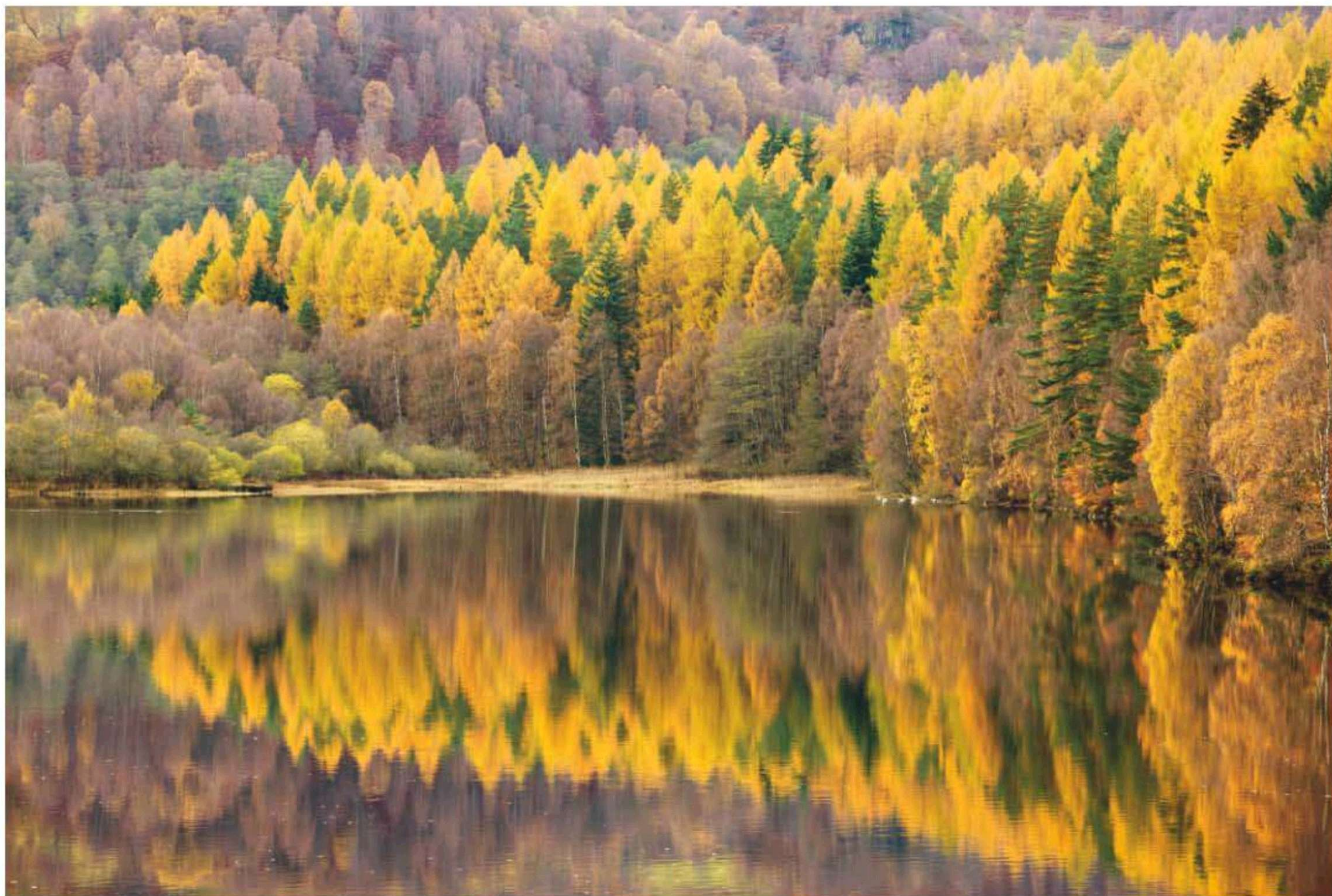
Lakes and pools on a calm day are even better, providing a stunning mirror image of the autumn colour on the opposite bank (see page 30). This is one situation where placing the horizon across the centre of the frame is perfectly acceptable (normally it's frowned upon for landscapes) to create a tranquil, symmetrical composition. The warm light of early morning or late afternoon will enhance the colours, while a 0.3 (1 stop) ND grad aligned on your lens to cover the scene from the sky down to the horizon will help



Torridon, Scotland

Canon EOS-1Ds
Mark III, 70-
200mm, 10secs
at f/32, ISO 50

ALL PICTURES © LEE FROST



to make sure that the reflection doesn't come out too dark. If it is a little dark, though, you can easily use the Lasso tool in Photoshop to select it and then lighten it by adjusting Levels.

LIGHT FANTASTIC

One of the great joys of autumn is the quality of the light. Unlike summer, the sun never rises too high in the sky so you can happily shoot from dawn until dusk. Even around midday the light is still attractive, although it's at its most stunning during early morning and mid-afternoon, when long shadows rake across the landscape and the rich autumnal colours are enhanced by the warmth of the sun. If there is a deep-blue sky above to add contrast and impact to your shots, so much the better.

A further advantage of autumn is that the sun doesn't rise until around 7am, so you can climb out of bed at a respectable hour and still catch the sunrise. The same applies to later in the day. By the middle of autumn the sun goes down well before 7pm, giving you the perfect opportunity to capture a stunning sunset and still be home in time for tea.

As well as shorter days, the weather during autumn tends to be less predictable. Initially, you may think of this as a disadvantage, but it's actually a real bonus, and one reason why so many landscape photographers prefer autumn above all



Top: River Tummel, Pitlochry, Scotland

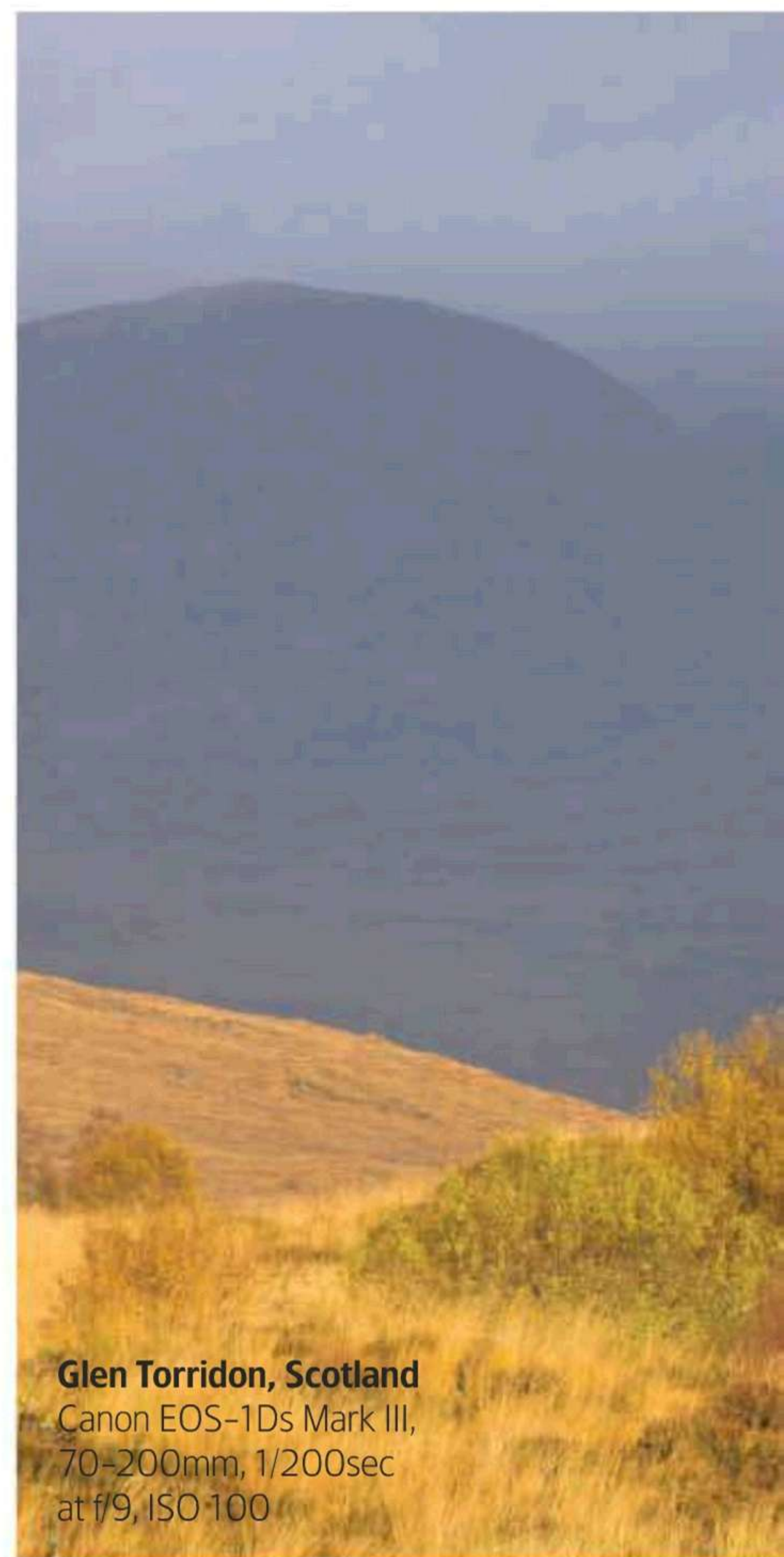
Canon EOS-1Ds Mark III, 70-200mm, 1/10sec at f/8, ISO 100

Above: Glen Torridon, Scotland

Canon EOS-1Ds Mark III, 24-70mm, 1/6sec at f/22, ISO 100

other seasons. For example, it's quite common for the sun to shine during heavy rain showers, and this often leads to beautiful rainbows arching across the landscape, adding colour and impact to any scene.

Even if you aren't lucky enough to capture a rainbow, the dramatic contrast of a sunlit autumn scene bathed in sunlight beneath an inky-dark sky is hard to beat when it comes to shooting stunning landscapes, although you need to act quickly to take advantage as the light has a habit of changing in a matter of seconds. As always, an ND grad filter will come in handy, allowing you to retain the drama in the sky while exposing the landscape perfectly. I find that a 0.6 (2-stop) ND grad works fine



Glen Torridon, Scotland

Canon EOS-1Ds Mark III, 70-200mm, 1/200sec at f/9, ISO 100

‘Watch as the colours start to turn and intensify, then head out with your camera’

on stormy autumn days, and I prefer hard grads to the soft versions as the density is more consistent.

TIME IT RIGHT

To capture autumn colour at its best, you need to get your timing right. In parts of the USA that are renowned for their ‘fall’ colour, regular online updates are posted as people travel from all over the world to ‘leaf peep’. The prime time to shoot autumn foliage in the UK varies each year, but usually the last week in October and the first week or two in November provide the best colour, so keep your calendar clear during this period and be ready to head off with your camera.

It’s the shortening of the days and declining intensity of sunlight that trigger the autumnal transformation. Deciduous trees drop their leaves in readiness for winter, when there’s too little light for photosynthesis to occur. They then live off sugar reserves stored through the summer.

Chlorophyll, which gives leaves their green colour, is necessary for photosynthesis to take place, but as the hours of darkness increase, the production of chlorophyll slows down and that’s when the colour changes start to occur. Autumnal colours reach their peak when all the chlorophyll has been destroyed and other chemicals in the leaves are revealed, such as carotenoids and anthocyanins. These

chemicals create the warm autumn colours.

How vibrant those colours are is influenced by the weather in the weeks and months before the autumn season begins. Colours tend to be richer if there has been a run of warm, sunny days and cool nights, as the sunshine stimulates the production of lots of sugar but the cool nights and closing of the veins in the leaves mean those sugars are trapped and anthocyanin pigments are increased – which create the stunning reds and purples. If the weather is warm and dry during early autumn, however, foliage colour won’t be as strong.

The moisture levels in the soil also play a part. If the summer is dry, or the spring comes late, for example, autumn colours may peak several weeks later than normal. But if the spring is warm and wet and the summer is sunny, chances are there will be a good show of autumn colour.

The obvious thing to do, of course, is keep your eyes open. Watch as the colours start to turn and intensify, and head out with your camera as soon as they look good. If you wait too long, though, you could miss out because, as the leaves prepare to drop, all it takes is one big overnight storm and you could wake to find the trees are bare! **AP**

To see more images by Lee or to book a place on one of his workshops, visit www.leefrost.co.uk

TOP LOCATIONS

CUMBRIA

Grasmere and Rydal Water, Lake District

This lake is often flat-calm with perfect reflections. Early morning is best. The A591 runs alongside both waters, so access is easy. Walk up to Loughrigg Terrace for views of Rydal Water. Check out Whinlatter Forest, too.

DEVON

Combestone Tor, near Dartmeet, Dartmoor

This photogenic tor has panoramic views over Dartmoor. Be there at sunrise or late afternoon. Chase Woods near Buckland-in-the-Moor are worth a look, too.

GLOUCESTERSHIRE

Westonbirt Arboretum, near Tetbury

A popular haunt for photographers during autumn, thanks mainly to the amazing maple trees. Get there early, as it can be very crowded. Visit www.forestry.gov.uk/westonbirt. Sheffield Park and Garden in East Sussex is a good alternative. Visit www.nationaltrust.org.uk/sheffieldpark.

HAMPSHIRE

New Forest, Hampshire

More than 1,000 years old, the New Forest is an area of deciduous woodland with colourful canopies of oak and beech and miles of marked trails. Visit www.thenewforest.co.uk. The Forest of Dean in Gloucestershire is an alternative (www.visitforestofdean.co.uk).

LONDON

Hyde Park

If you’re unlikely to escape the nation’s capital, head for Hyde Park where you’ll find 400 trees in 350 acres, including beeches and horse chestnuts along Rotten Row. Kew Gardens in Surrey and Richmond Park in Greater London are top spots, too.

NORTHUMBERLAND

Kielder Forest

This is the largest man-made lake and forest in Europe. It is fantastic in autumn with stands of aspen, ash and oak. Visit www.kielder.org. Craggside in Rothbury is also worth a visit.

NORTH WALES

Gwydyr Forest, Betws-y-Coed

Snowdonia’s eastern flank is covered in almost 5,000 acres of woodland. Look out for contrasting oaks and dark firs.

PERTSHIRE

River Tummel, Pitlochry

There are fantastic views from the Port-na-Craig suspension footbridge and it’s great for reflections in calm weather. Nearby Loch Tummel is worth a visit, too.

SCOTTISH HIGHLANDS

Glen Affric

Glen Affric is a mix of Caledonian pine, oak and birch. Visit on a clear, calm morning by Loch Beinn a’ Mheadhain.

WILTSHIRE

Stourhead Gardens

In the autumn, tulip trees glow gold and American maples turn scarlet, while classic temples and follies add interest. Visit www.nationaltrust.org.uk/stourhead.



In association with Canon

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1st
PRIZE

Sandra ten Zijthoff
Ecuador **41pts**

Nikon D90, 18-105mm,
1/50sec at f/5.6, ISO 400

♦ **'Fisherman' Judges say** Sandra's image of a fisherman was taken on the shores of Lake Atitlan in Guatemala. Sandra has successfully captured the tranquillity of the morning as the fisherman sets out for his daily catch. The choice of viewpoint, well-conceived composition and balanced tonal range make this a clear winner. A great achievement – well done!

2nd
PRIZE

The UK's most prestigious competition
for amateur photographers

APOY Amateur Photographer OF THE YEAR COMPETITION

Round seven

AWAY FROM HOME

The results are in for the seventh round of APOY. Here we publish the top 30 images

Sandra ten Zijtoff, of Ecuador, is the winner of our Away from home round of APOY 2011. Sandra will receive Canon's EOS 60D with an EF-S 18-135mm f/3.5-5.6 IS lens worth a total of £1,299.99. With its 18-million-pixel APS-C sensor and standard ISO range of 100-6400, extendable to 12,800, the EOS 60D captures high levels of detail with minimal noise in low-light conditions. A nine-point autofocus (AF) system provides swift and accurate focusing, while the 7.7cm (3in) vari-angle wide LCD monitor offers added flexibility. The EF-S 18-135mm f/3.5-5.6 IS is an ideal general-purpose standard zoom that provides great performance in low-light conditions. Our second-placed winner is **Jarrold Castaing**, of London, who will receive Canon's 14.1-million-pixel PowerShot SX30 IS digital compact camera worth £429. With its 24mm ultra-wide, 35x optical zoom lens, the PowerShot SX30 IS provides full manual control, HD movie recording, and many other creative and automatic shooting modes. **Matteo Colombo** of Italy finished third in the round and wins Canon's PowerShot SX220 HS digital compact camera worth £269. With its HS system and 28mm 14x optical zoom, the PowerShot SX220 HS records high-quality HD movies with stereo sound.

THE 2011 LEADER BOARD

After Round 7 judging, Simona Bonanno leaps into first place, while Lee Jeffries moves from third to second, just five points behind Simona. Salvatore Marrazzo remains in fourth place and Jarrold Castaing, who came second in this round, is in sixth place.

| | | | | | |
|---|---------------------------|--------|----|-------------------------|--------|
| 1 | Simona Bonanno | 238pts | 6 | Jarrold Castaing | 148pts |
| 2 | Lee Jeffries | 233pts | 7 | Lucinda Castaing | 138pts |
| 3 | Sean Slevin | 215pts | 8 | Paul Whiting | 135pts |
| 4 | Salvatore Marrazzo | 200pts | 9 | Brian McDonnell | 129pts |
| 5 | Dan Deakin | 158pts | 10 | Thomas Richards | 109pts |



3rd
PRIZE



Matteo Colombo Italy 39pts

Canon EOS 5D Mark II, 17-40mm, 50secs at f/14, ISO 200, 0.9 ND grad, 10-stop ND filter, tripod, remote release

♦ 'Vajollet towers' **Judges say** This mystical-looking image was taken in the Italian Dolomites in north-east Italy. The misty sky, clear water and tranquil reflection create a stand-out image

Jarrold Castaing London 40pts

Canon EOS 50D, 12mm, 1/125sec at f/11, ISO 250

♦ Snow storm in Red Square, Moscow, Russia **Judges say** A simple concept, but one that is highly effective. The figure, small in the frame and perfectly positioned in the centre, makes this shot



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4



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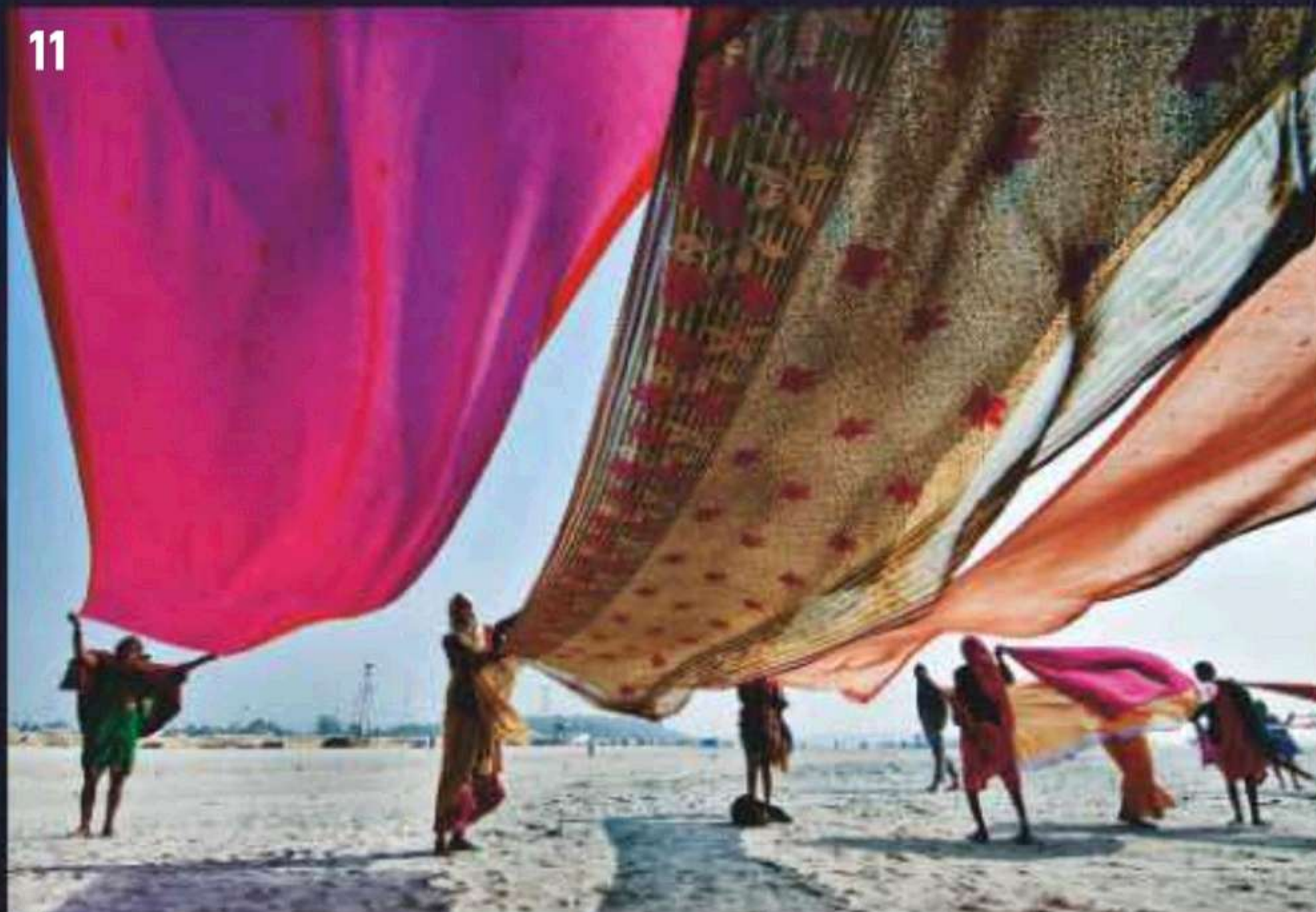
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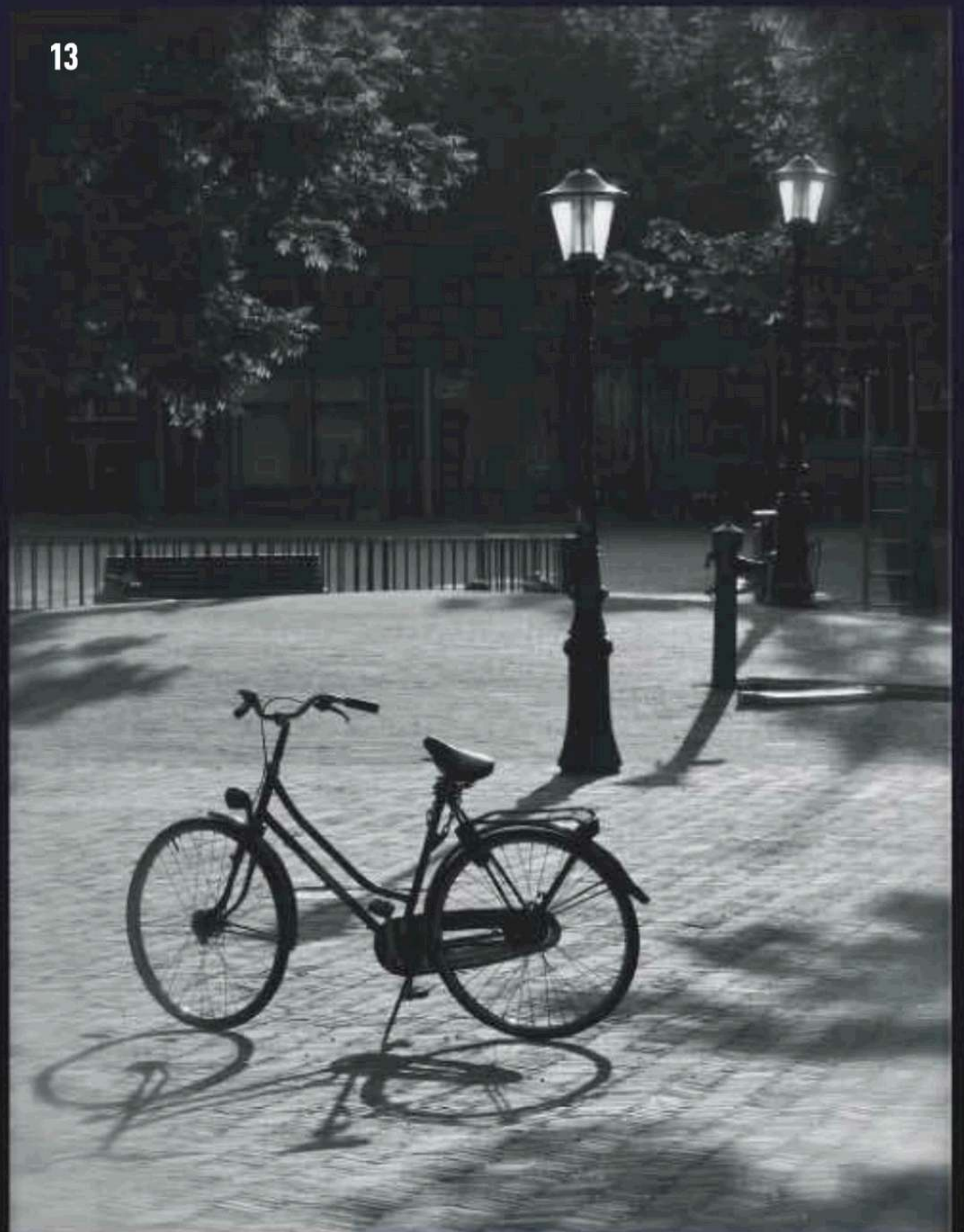
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6

**4 Simona Bonanno** Italy **38pts**

Nikon D80, 18-35mm, 8/1000sec at f/5.6, ISO 200

'Défense' **Judges say** Simona's image reminded the judges of Henri Cartier-Bresson's photograph 'India, Kashmir, Srinagar, 1948'. An interesting subject photographed in an imaginative way**5 Lee Jeffries** Manchester **38pts**

Nikon D3, 14-24mm, 1/250sec at f/10, ISO 200

'Downtown LA' **Judges say** The strong diagonals are immediately eye-catching, giving the image a fantastic geometric shape**6 Lucinda Castaing** London **38pts**

Canon EOS 30D, 10-20mm, 1/80sec at f/8, ISO 400

'Early morning fog over the Taj Mahal, India' **Judges say** This misty scene is charged with atmosphere – well seen and realised**7 Simonas Valatka** Lithuania **38pts**

Canon EOS 400D, 17-70mm, 1/160sec at f/8, ISO 400

'Sand dune in the Sahara desert' **Judges say** This bold image with its graphic scale and creative framing stood out from the rest**8 Carolina Cantore** Argentina **37pts**

Canon EOS 400D, 28-105mm, 1/60sec at f/14, ISO 100

'Praia Barra, Florianópolis, Brazil' **Judges say** A lone figure in the frame was a popular subject in this round, but Carolina's version is well thought-out**9 Olexandr Nesterovskiy** Ukraine **37pts**

Canon EOS 450D, 17-40mm, 1/10sec at f/6.3, ISO 100

'Destroyed pier on the shore of the Black Sea, Simeiz, Ukraine' **Judges say** There is something magical about Olexandr's image – a popular subject but a beautiful picture nonetheless**10 Jakub Polomski** Poland **37pts**

Canon EOS 5D Mark II, 70-200mm, 1/4000sec at f/4, ISO 100

On the road **Judges say** This image immediately says 'travel'. Who are these people and where are they heading? A great documentary on-the-road-style image**11 Abhijit Dey** India **36pts**

Nikon D90, 18-200mm, 1/250sec at f/14, ISO 250

Women with streaming coloured cloths **Judges say** It looks as though Abhijit has taken this picture from underneath the cloths, which makes for a dynamic composition**12 Charles Garnett** Glasgow **36pts**

Nikon D700, 50mm, two exposures: 1/1000sec at f/5.6 and 1/200sec at f/13, ISO 200

Harbour **Judges say** Sometimes photographing just part of a scene can create a strong image, as Charles's picture proves**13 Neil MacGregor** Glasgow **36pts**

Nikon D90, 70-300mm, 1/640sec at f/10, ISO 200

'Early Morning, Amsterdam' **Judges say** Neil took this image just after the sun came up. We love the backlit bicycle and the shadow it casts on the ground**14 Peter Chinnock** Surrey **36pts**

Canon EOS 450D, 50mm, 1/100sec at f/1.8, ISO 100

Map and hands **Judges say** Peter's image shows a tourist's hands as he reads a map. Well seen and photographed

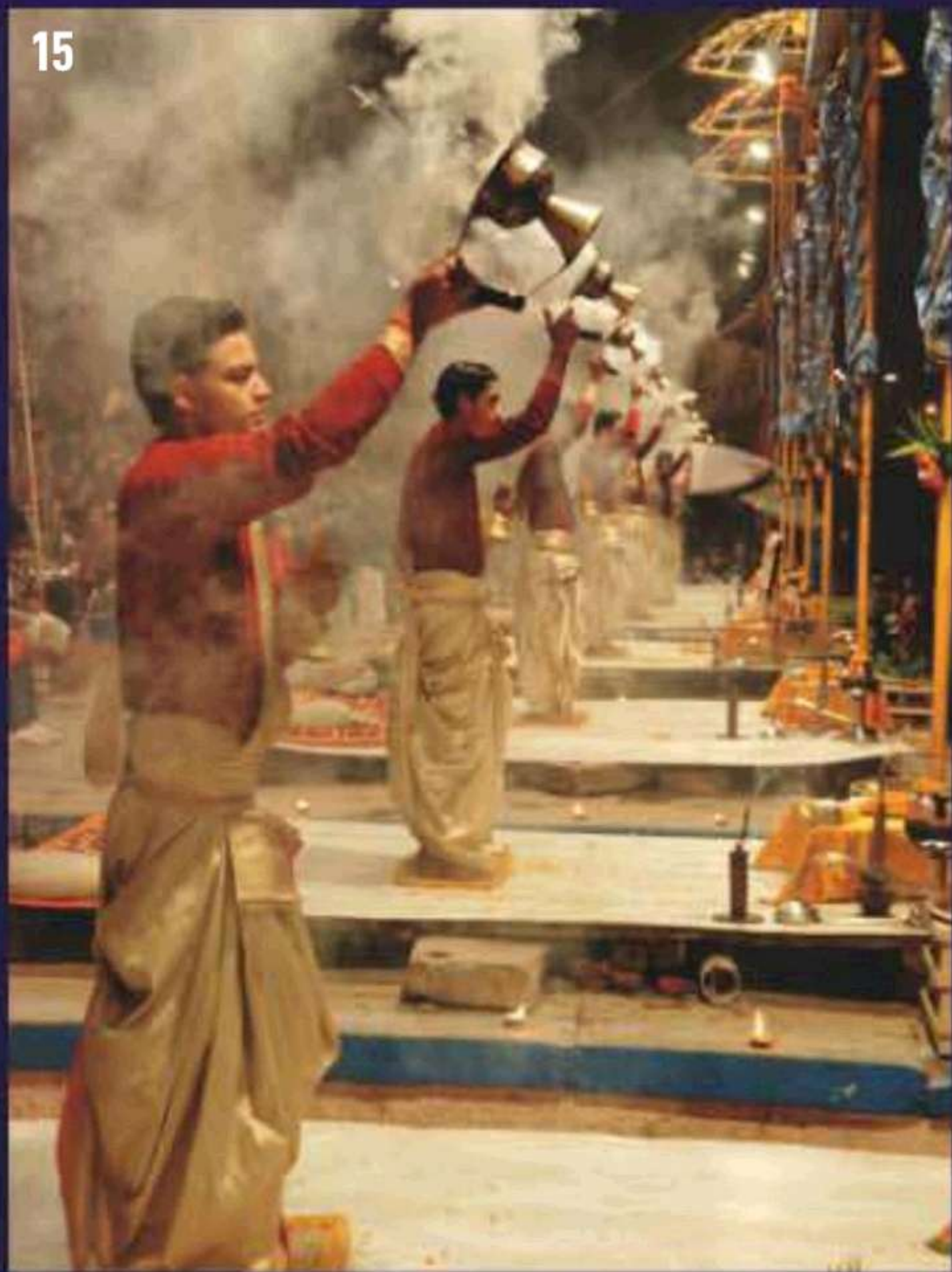
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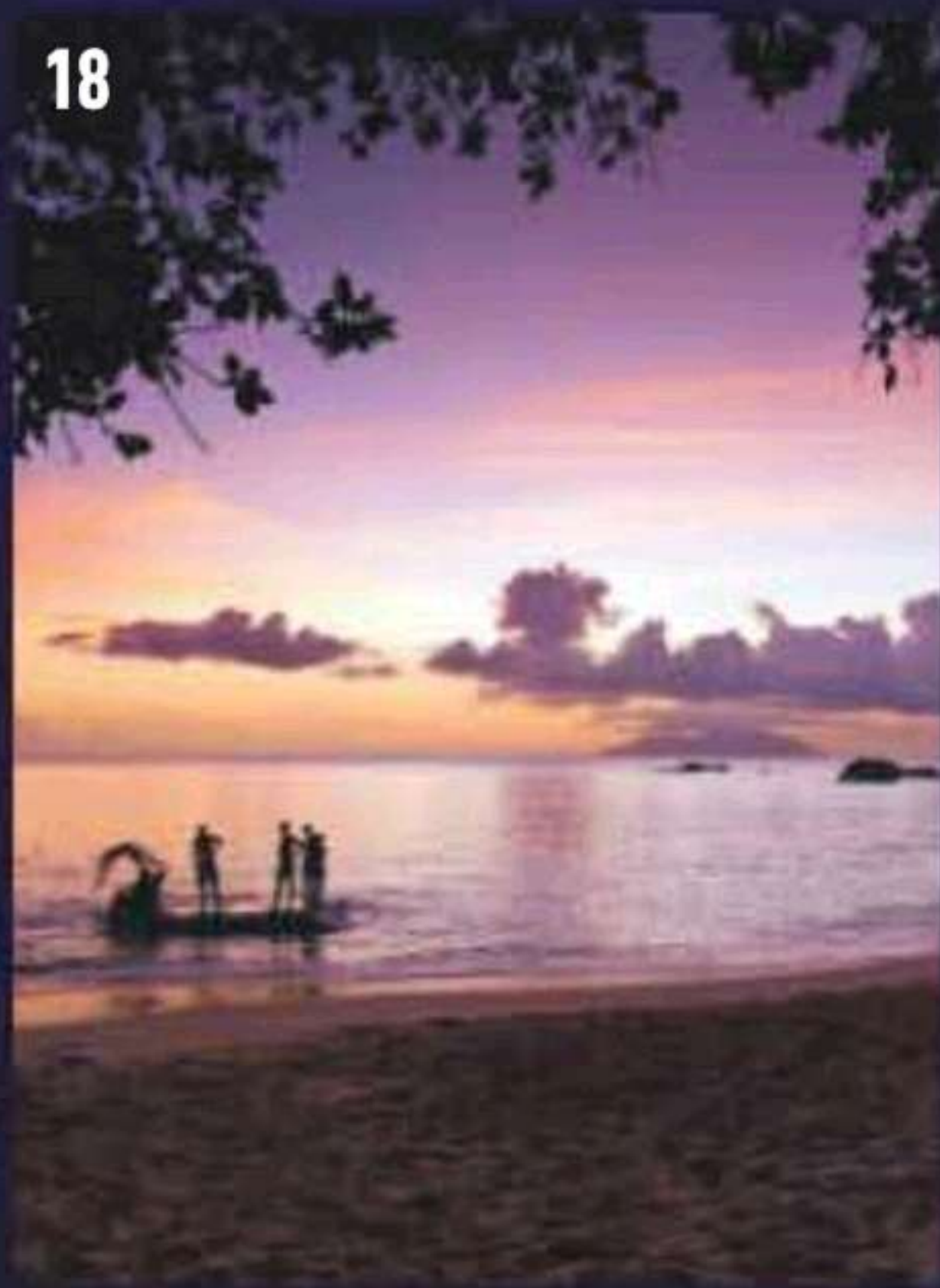
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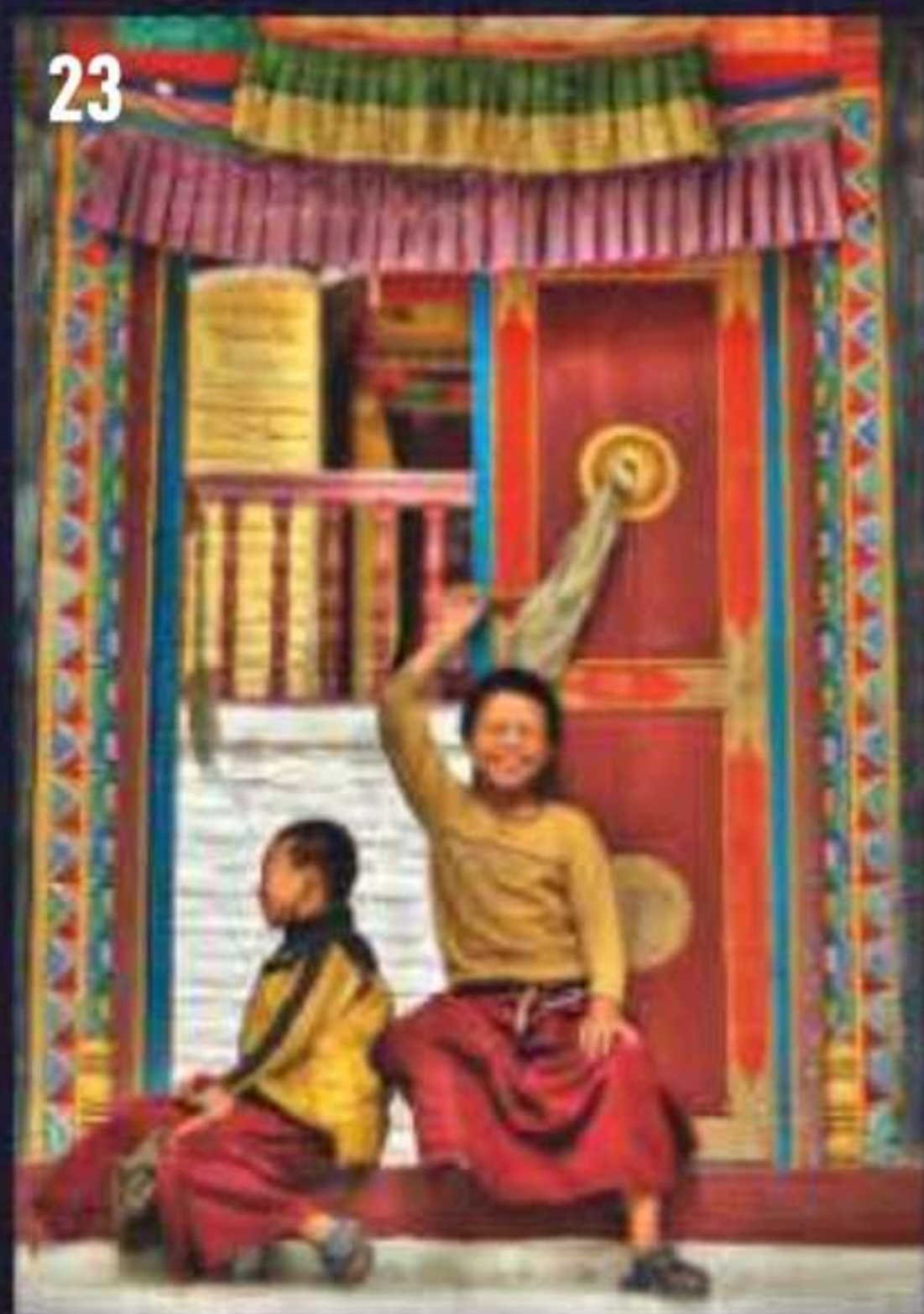
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23



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27



28



The UK's most prestigious competition for amateur photographers



17

15 Debashis Mukherjee India **35pts**

Nikon D80, 18-135mm, 1/25sec at f/4.5, ISO 500

Ritual **Judges say** Repetition, symmetry and leading lines work in harmony here

16 Dominic Walter Germany **35pts**

Nikon D60, 18-105mm, 1/8sec at f/3.8, ISO 100

Lincoln Memorial in Washington, DC **Judges say** The ominous clouds and bold colours provide the perfect backdrop

17 Judit Kocsis Hungary **35pts**

Canon PowerShot S2 IS, 35mm, 1/160sec at f/8, ISO 200

Brazil sunset **Judges say** We love the way the light catches the net in Judit's image – it adds a sense of magic and mystery

18 Julian Parton Hampshire **35pts**

Canon EOS 40D, 10-22mm, 1/8sec at f/7.1, ISO 100

'Diving at dusk, Seychelles' **Judges say** Julian used a slow shutter speed to show the movement of the children diving

19 Naima Perveen Bangladesh **35pts**

Nikon D80, 18-135mm, 1/250sec at f/5.6, ISO 200

Bangladesh horse race **Judges say** Naima has captured the excitement of the race brilliantly


21



22

20 Neil Davies Merseyside **35pts**

Konica Minolta DiMAGE A2, 1/500sec at f/4, ISO 100, wireless flash, ND grad, tripod

'Storm Over Garth Pier, Bangor, North Wales' **Judges say** The dramatic sky and strong composition make for a powerful image

21 Ricardo Alarcon Gloucestershire **35pts**

Nikon D700, 24-70mm, 1/320sec at f/7.1, ISO 200

'Mazatlan clavdivista (diver)' **Judges say** People regularly jump into the water at this popular tourist spot in Mazatlan, Mexico

22 Gerry Boyle Scottish Borders **35pts**

Yashica Mat 124G, 80mm

Gondola **Judges say** The subtle curve of the buildings and the position of the subject in the frame create a strong composition


26

23 Alexander Ong Surrey **34pts**

Nikon D3, 70-200mm, 1/100sec at f/4.8, ISO 800

Young monks in Nepal **Judges say** Great natural expressions!

24 Csilla Szucs Bath **34pts**

Fujifilm FinePix S8000fd, 1/250sec at f/3.5, ISO 64

Street in Malta **Judges say** A timeless image with lots of character

25 David Meredith Warwickshire **34pts**

Sony Alpha 700, 10-20mm, three exposure HDR: 1/500sec, 1/800sec and 1/320sec at f/10, ISO 200

'Saltburn Pier' **Judges say** A graphic, bold composition

26 Doug Akhurst West Dunbartonshire **34pts**

Leica R9 (Digital Module R), 80-200mm, 1/180sec at f/8, ISO 200, polariser

Namibia dunes **Judges say** Sometimes less is more, as Doug proves

27 Francisco Alcalá Mexico **34pts**

Canon EOS 7D, 18-270mm, 6secs at f/18, ISO 200

Sahara Desert **Judges say** Textures are emphasised in black & white

28 Marcel Lambert Wiltshire **34pts**

Olympus E-300, 14-54mm

Carrerfoc parade, Spain **Judges say** A carnival of light and colour

29 Salvatore Marrazzo Italy **34pts**

Canon EOS-1D Mark III, 16-35mm, 1/8000sec at f/2.8, ISO 100

'Sorrento Peninsula and Capri' **Judges say** Atmospheric and moody

30 Adrian Campfield Kent **34pts**

Minolta Dynax 505si, 19mm, ISO 400, polariser

Hastings promenade **Judges say** Great use of colour and pattern


29



30

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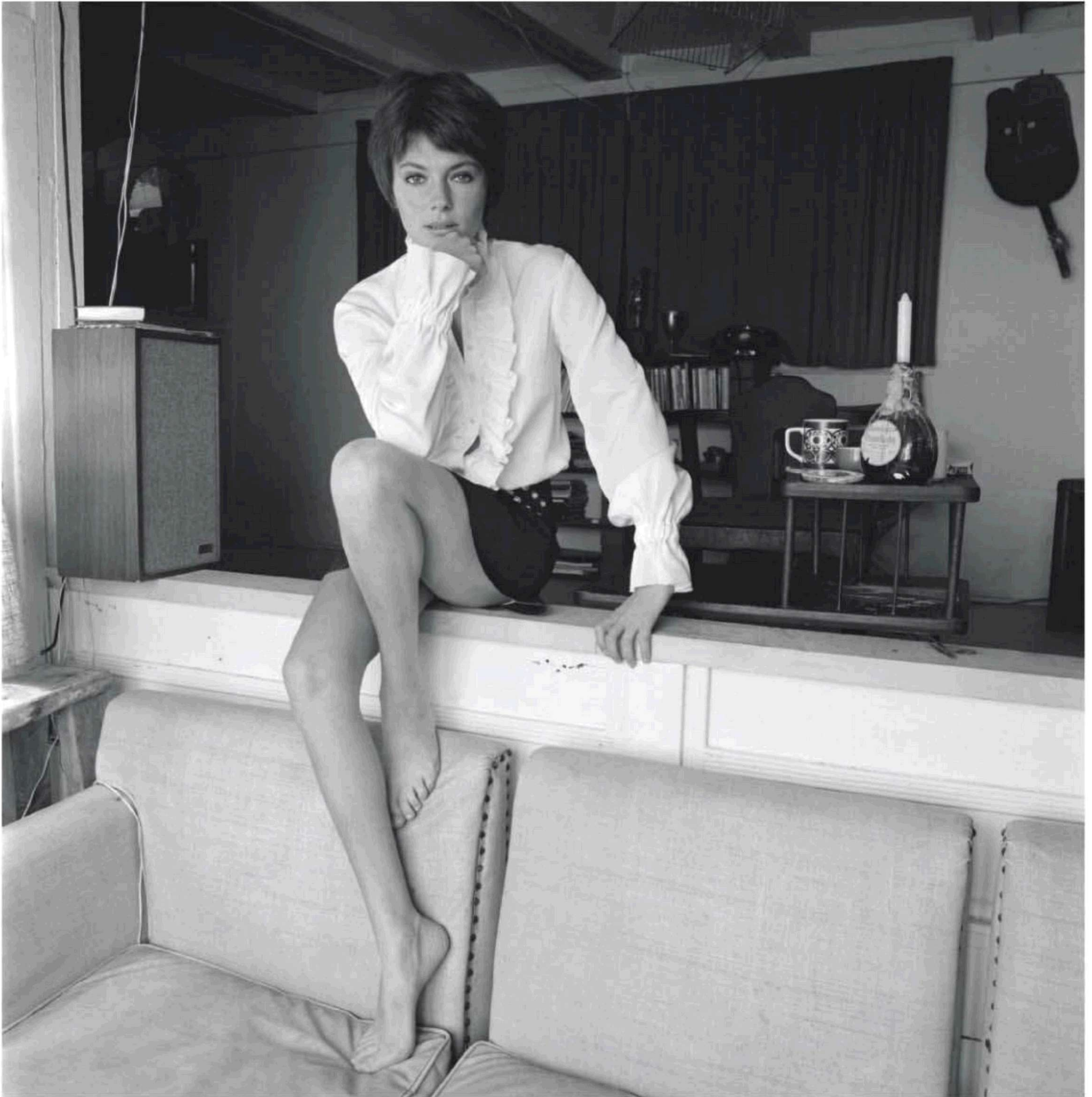


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British actress
Jacqueline Bisset,
1970

Shooting stars

Fashion and celebrity photographer **Terry O'Neill** discusses how his experiences of the photography industry have evolved over the past 40 years and looks back at some of his lesser-known images. He talks to **Oliver Atwell**

THERE'S a complex contradiction surrounding celebrities. On the one hand there is the public face: that perfectly composed display of flawless beauty and stardom. On the other there is the private face, which shows us that celebrities really are human after all and love being at home with a nice cup of tea.

For more than 40 years, Terry O'Neill has carved out a reputation as a photographer who shows both these sides of celebrities. During his heyday he created some of the world's most iconic celebrity images and quickly established

ALL PICTURES © TERRY O'NEILL



Joan Collins at home in London, mid-1970s

himself as a man who seemed to have almost unlimited access to the key players of the 1960s and '70s. Some of these shots (many of which have not been shown before) are included in a new exhibition called *It Boys and Girls*, showing at London's Little Black Gallery.

Terry's images, as well as those of his contemporaries such as David Bailey, changed the face of fashion and celebrity photography. However, in his own words, Terry was just one component in a significant cultural shift.

'The whole scene experienced such a huge change back in the '60s,' he says. 'We were all in it together and that meant there was a mutually supportive atmosphere between all these guys who were just starting out. It wasn't competitive. The '60s was the first time that guys like us had our chance. All these young poor boys who had once been downtrodden assistants were able to step up to the plate and make their mark.'

This influx of new photographers altered the way that photographs were taken. Images could now be more daring and free form. The 'straight' photography that had gone before was shaken up and given a fresh veneer of youth and vigour.

'We were doing things that hadn't really been done before,' says Terry, 'but that meant that we had nothing to draw from. One of the main things that we allowed to show through was our amateurish side. If you look at the first image I took of the Beatles, no one had taken those kinds of images before. There's one of Ringo holding up his cymbal, which was my interpretation of what a musician should look like. It was experimental. You don't just want a bunch

of blokes standing there because then no one will know what it is they do. Those shots appeared in a newspaper, which was the first time a pop group had been featured in that kind of publication.'

Yet despite the apparent success of Terry and his contemporaries, none of them could quite accept the reality of their situation.

'When I first started, I'd talk to the Beatles and the Rolling Stones about what jobs we were going to get when this was all over,' says Terry. 'No one thought it would last. I suppose it was a bit embarrassing – none of us felt like we had real jobs. My mum wanted me to work in a bank.'

GETTING THE SHOTS

Use the word iconic to Terry and he merely shrugs his shoulders. Despite the popularity of his images, he maintains that he was never aware that he was taking great shots.

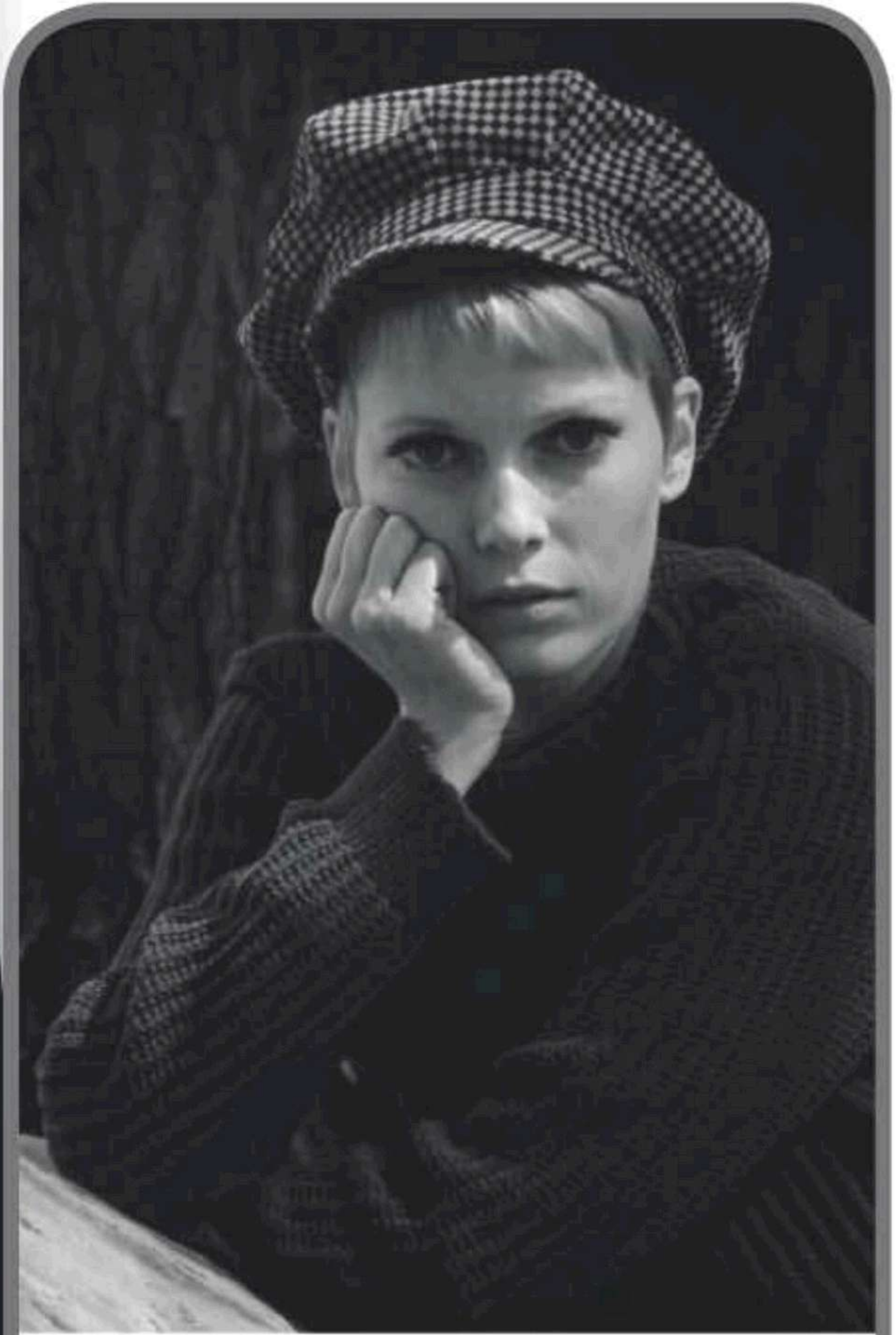
'Iconic is a word that other people use,' he says. 'All the photographer can do is know when he has the right shot. The important thing to remember is, the more relaxed you and your subject are, the better your shots will be.'

This lesson was something that Terry learned while shooting one of his favourite subjects for *Life* Magazine – Frank Sinatra.

'I was working on an article called *Night and Day* where I had the opportunity to shoot Frank,' says Terry. 'That experience informed every other project that followed. Frank was quite happy for me to photograph him, so I tagged along with him and his crew. The whole project lasted about three weeks, but the important thing was that in the whole period he completely ignored me. That was the greatest gift of all.'

Frank Sinatra on stage and backstage, 1989





MIA FARROW

'This was shot on set during the filming of the spy film *A Dandy in Aspic*,' says Terry. 'I really like the lighting contrast here. I've always preferred using natural light, as it's nicer and more flattering. This is such an atmospheric image. You often have to make the decision whether to hone in on the face or utilise the surrounding environment. Here I chose to get in close and capture the moody atmosphere. Sometimes just the look on someone's face and the way they compose themselves can be enough.'

With Frank ignoring the photographer, Terry was allowed to float around on the periphery and get as many candid shots as he wanted. Consequently, the project contained many images that revealed sides to Frank that were unknown to the public, such as the fact that he smoked a pipe.

'One contact sheet [see left] shows the transition from backstage to on stage,' says Terry. 'You see him backstage rehearsing, getting into his outfit and performing on stage. It's all there on one roll of film.'

Something else Terry took from his time with Sinatra was that you learn how to be respectful of your subject.

'You quickly learn when to take a picture and when not to,' he says. 'It's crucial to keep a good atmosphere. It's all about experience. You just have to use your loaf.'

At the same time, Terry points out that he never felt uncomfortable about entering into someone's world and taking control – something that was





PETE AND DUD

'This shot was taken in Hollywood,' says Terry. 'Peter Cook was at this house with Keith Moon [drummer with The Who] getting up to goodness knows what and Peter said that he wanted to do some shots with Dudley Moore. Dudley was a big star then. He'd just done *10* and *Arthur*, and he did these shots with Peter as a bit of a favour to him. Peter wasn't doing so well at the time – he was drinking and taking drugs. The relationship between Peter and Dudley had been fraught, but they were incredibly respectful of each other on the day. The shot shows the pair of them recreating their famous characters Pete and Dud, two blokes from *Dagenham* in flat caps – except in this shot they've made it to Hollywood.'

➔ particularly true when shooting in a subject's home.

'Sometimes you have to put on your director's hat,' he says. 'If you need to move a piece of their furniture or rearrange the backdrop to achieve a shot, like the one I did of Joan Collins [see page 40], then that's what you have to do. At the same time you have to make the shot look very natural. Joan was great to shoot and understood that I was there to do the best for her.'

When shooting an intimate subject such as a couple – as Terry often did – it can be important to include little details. Take his shot of Elizabeth Taylor and Richard Burton (above right), for example.

'The detail of Taylor's hand on Burton's wrist speaks volumes about their relationship,' says Terry. 'She was really clinging to him – she loved him a great deal. He was leaning into the picture and quite casual, but she really meant it. At the end of the day you're there to tell a story. You have to be ready at all times and look for the little things.'

TIMES GONE BY

Despite Terry's fond recollections of his early years in the photography industry, he acknowledges that the cultural shifts

**Elizabeth Taylor
and Richard
Burton, 1971**



of the 1960s and '70s are very much a thing of the past.

'I remember all the good times and it really feels like yesterday,' says Terry. 'Everything that was happening around that period was so of its time. These days, it's just not the same. Unless something major happens in the next ten years, I can't see it going back to a time like the '60s.'

Terry maintains that it isn't the cultural scene or even the celebrities that have changed, although he does admit there are very few people he has a desire to shoot these days. Rather, he thinks it is the sudden appearance of the men and women behind the curtain, the ones who seem to have absolute control over their star clients, who have affected the industry.

'It used to be that the photographer was high up the pecking order,' says Terry. 'We were as big as the people we were photographing. There was a mutual respect between the photographer and the star because we were both working towards

a common goal. Today, no one has any respect for photographers. The paparazzi and PR people have ruined it.'

Terry's image of Peter Sellers and Britt Ekland (top right) shows them relaxing on a yacht, with Ekland enjoying the sun and Sellers with his nose in a book. It's a simple candid shot that captures the pair at their most relaxed and unself-conscious. But, as Terry points out, attempting a shot like this in today's tightly controlled industry would be near impossible.

'If I wanted to shoot a picture of Tom Cruise today, I'd probably have to do it in a hotel room or a studio,' says Terry. 'Then I'd probably have to provide the PR company with a contact sheet and they would dictate to me which images could be used. But that means you lose all the nice pictures, the ones where the real person breaks through the celebrity veneer and relaxes.'

This change has resulted in the biggest loss of all – the loss of intimacy between the photographer and his subject.



ELVIS

'Elvis was a great subject to work with,' says Terry, 'but the management dictated that I could only photograph him while he was on stage singing. I was dying to get him into a studio or outside somewhere, but I wasn't allowed. He really was the best-looking guy I've ever seen. He was much better looking [in real life] than in any picture I've seen of him. He had an aura. I actually got to meet him through Tom Jones because they had the same manager.'

'There's no intimacy in today's shots of celebrities,' says Terry. 'There isn't the same rapport. The photographer doesn't get a chance to know his subject because he's ushered into a room to press a button on a camera and then kicked out. There's an illusion of candid now, the kind of shot you'll see in *Hello!* or *OK!* magazine. It looks like they're at home relaxing, but it's so staged and polished that it becomes almost alienating.'

THE FUTURE

While Terry still occasionally takes photographs, he sees his future more in making a living from selling his prints.

'I want to sell in every country that I can get into,' he says. 'I want to sell in China, India, everywhere. I've been exhibiting in a number of different countries – Germany and Norway, for example. People seem to see the period in my images as a lost era. The kids that my team and I meet in places like Russia appreciate what was happening at the time with regards to the music and

culture. It's refreshing how knowledgeable they are about the whole scene.'

'What's interesting is that there seems to be this gradual shift back to analogue methods and equipment,' adds Terry. 'Maybe it's a reaction to how polished everything is. Perhaps people are getting tired of seeing these contrived images and want something a bit more unpredictable. If you look at music, a lot of bands are moving away from computers and kids are collecting vinyl. A lot of photographers are going back to film. It's interesting.'

With that in mind, perhaps the world will see a shift back to the kinds of images that made the 1960s and '70s such a progressive era. With a rise in the do-it-yourself attitude of a lot of today's artists and musicians, perhaps we are seeing a new wave of stardom. And if that's the case, then just around the corner is another Terry O'Neill with his camera in hand and an appetite to get involved and document the key players. **AP**



'There's no intimacy in today's shots of celebrities. The photographer doesn't get a chance to know his subject'

Britt Ekland and Peter Sellers, 1966

LIBRARIES

Robin Morgan, managing director of Terry O'Neill's archive, explains the issues surrounding submitting photographs to image libraries

'In our experience, we've found that there can sometimes be problems with photographers attempting to reclaim their work from image libraries,' says Robin. 'It's an interesting area of the law and can also tend to be an expensive one. Photographers generally own the copyright to their work unless they're under some sort of contract. However, there seems to be a recurring issue where libraries are hanging onto the work and not returning it. Libraries don't want the overheads of returning the images and, perhaps more than that, fear that returning the work of photographers who request it will deplete their archive.'

'We're reclaiming Terry's work very slowly. Some libraries can be very helpful and co-operative, but there are some that you have to push a little harder. At that point you have to threaten legal action.'

'What's worse is that these libraries aren't even doing anything with Terry's images. They're locked away in a basement collecting dust because all the libraries are digital-based businesses now. You can sometimes find the prints cropping up on auction sites. In one case, Terry sent his images to a library in Israel and then the company closed down. Someone ended up buying their archive and selling all the prints in auctions for about £800 each. As far as we're concerned, that's stolen property.'

'The lesson here is to look after your work and know where you stand. If you don't keep a track of your images, you could find some newspaper agencies and libraries taking advantage of you.'

Terry O'Neill: It Boys and Girls runs until 22 October at the **Little Black Gallery**, 13A Park Walk, London SW10 0AJ. Tel: 0207 349 9332. Website: www.thelittleblackgallery.com. Open Tues-Fri 11am-6pm, Sat 11am-5pm. Admission free

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Greatest camera of all time

We want to know what you, the Amateur Photographer readers, think is the greatest camera of all time so we can compile a list of the top 100 models ever made. There have been tens if not hundreds of thousands of cameras released over the years, but some stand out above the others. Some cameras have changed the face of photography and revolutionised the market, while others have just performed better than anything else at the time

THIS vote isn't about just sales figures or awards, though, as we want your personal opinions, and we want to hear about the cameras that matter to you. It could be the camera that really got you interested in photography or the one you've always dreamed of owning.

Picking just one camera is a hard task, so we're asking for up to three votes per person to make the decision slightly easier. We have compiled a list of more than 800 popular models for our poll, but you are free to choose any camera you wish.

To vote, log on to www.amateurphotographer.co.uk/top100 and enter your choices. Alternatively, you can fill in the form below and post it to **Top 100 cameras, Amateur Photographer, Room 8-121, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU**. The closing date for votes is Wednesday, 12 October 2011.

VOTING FORM

Post this form to:
**Top 100 cameras, Amateur Photographer,
Room 8-121, IPC Media, Blue Fin Building,
110 Southwark Street, London SE1 0SU**
by the closing date of Wednesday, 12 October 2011.

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Camera choice

Manufacturer and model

Vote 1.....

Vote 2.....

Vote 3.....

The closing date for votes is **Wednesday, 12 October 2011** and we will list the top 100 in a supplement accompanying our 5 November issue

Amateur Photographer's... **ICONS OF PHOTOGRAPHY****ICONIC PHOTOGRAPH** | PHOTOGRAPHER | CAMERA

Birdcage

Brian Duffy's beautifully crafted and surreal images for Benson & Hedges were a landmark in advertising photography, writes **David Clark**

WHEN the influential advertising agency Collett Dickenson Pearce (CDP) was asked to produce a campaign for Benson & Hedges cigarettes in 1977, the company chose Brian Duffy, one of the most high-profile photographers of the period.

Duffy was part of the new generation of photographers that emerged in the late 1950s and early '60s. Together with friends David Bailey and Terence Donovan – a gifted and outspoken trio Norman Parkinson called 'The Black Trinity' – he had created a fresh, informal style of fashion and portrait photography that helped define the era.

He was strong-minded, opinionated and known as being 'difficult' to work with. 'Cantankerous was a word made for Duffy – it was just his character,' Bailey told *The Daily Telegraph* in 2010. 'It was never going to be dull with him, because he was always going to pick an argument somewhere down the line.' He was also a perfectionist, who knew exactly how to translate his creative ideas into arresting photographs.

Duffy had worked as a freelance photographer on various advertising assignments from the early '60s. However, when he was invited to discuss ideas for the Benson & Hedges shoot with CDP's art director Alan Waldie, it was clear that something different was being planned.

At that time, Government restrictions prevented people being shown in tobacco advertisements, so a completely new approach was required. Over lunch, Waldie drew rough sketches on a napkin featuring packets of B&H cigarettes. As with Surrealist art, these pictures aimed to surprise and intrigue the viewer by replacing the objects people expected to see in a particular scene with something incongruous – in this case, a packet of cigarettes. Duffy's brief was to turn this idea into photographs.

All the images were to be created in Duffy's studio in London's Swiss Cottage. The first one of the series



© DUFFY ARCHIVE

'I changed the colour and scale of everything, which looks pretty weird today,' said Brian Duffy (pictured) in a rare interview in 2009 about the B&H advertisements

Brian Duffy's image, 'Birdcage, Benson & Hedges advertisement' was the second of four shot for the B&H advertising campaign





© DUFFY ARCHIVE



© DUFFY ARCHIVE

→ showed a cigarette packet outside a mouse hole in a skirting board, in the place where a mouse trap would normally appear (above). Duffy shot the scene using four or five different lighting set-ups before he was happy with the image. It established the style of the campaign and he moved on to the next image, 'Birdcage'.

Duffy's son Chris, who was an assistant on all the B&H shoots, remembers that the unreal, slightly distorted sense of perspective in these images was partly created by his father's choice of kit. 'Duffy had taken a Cambo 5x4 and had custom-built a fitting on the back that took Mamiya 6x9 press rollbacks,' he says. 'It was his favourite camera and he used about 12 different lenses on it, all taken from other specialist cameras.'

The 'Birdcage' image showed what appeared to be a green-painted room bathed in late-afternoon sunlight. To the right of the image was a cage with a B&H packet on the perch, but the shadow on the wall behind showed a bird in the cage.

'It was a very simple set,' Chris continues. 'We lit it with an old Rank projector light and through it we projected an image of a bird that we had reversed out on a negative.'

Two more images in the series followed: one showed a matchbox with a bird's egg inside, out of which had 'hatched' a B&H packet; another featured a gold ring with a cigarette packet set into it.

Commenting on these images in a rare interview in 2009, Duffy said: 'I changed the colour and scale of everything, which looks pretty weird today. I played with optical illusions, since I know enough about what lenses can do and plate cameras and changing perspectives... They're real photographs and it's quite complex to do things like that, which look like trick photography. They're not phoned in from the coast, it's all done in the camera.'

The campaign was an instant success and the images were regularly shown in

newspaper and magazine spreads and on advertising hoardings. These images became regarded as some of the most original in the history of advertising and garnered a number of industry awards.

Duffy shot just one more in the series before refusing to do any more, as he felt uncomfortable shooting tobacco advertisements. The series continued, but with other photographers following his lead.

Duffy went on to produce images for Smirnoff vodka before suddenly abandoning photography in 1979 and burning much of his work in a garden bonfire. Afterwards, he directed commercials before working as an antique furniture restorer. He died in 2010.

Although Duffy was famously dismissive of most of his advertising work, his son Chris believes that he would have appreciated the importance of the Benson & Hedges campaign. 'Duffy always executed a job to the best of his ability and would have enjoyed the challenge of doing something that was so different at the time,' he says. 'He would have recognised that these images were going to break new ground.'

'I don't know whether he thought they would one day be regarded as art. As a photographer, I don't think you ever know whether you're producing art. As time goes by, however, some images don't last and others end up completely encapsulating a period of time.' **AP**

BOOKS AND WEBSITES

Books: The recently published *Duffy... Photographer* features Duffy's portraits, fashion and advertising work plus an account of his career in his own words. It is published by ACC Editions, price £45 (visit www.accdistribution.com).

Websites: Duffy's official website is www.duffyphotographer.com, which includes a range of his best images plus biographical material, articles and links to interviews.

'Mouse hole, Benson & Hedges advertisement', was the first in a series shot by Brian Duffy in the 1970s

Events of 1977

January

The Commodore PET (Personal Electronic Transactor), the world's first all-in-one personal computer, is unveiled. It goes on sale later in the year

January

Democrat Jimmy Carter is inaugurated as the 39th US President, succeeding Gerald Ford

March

Two Boeing 747 passenger aircraft collide at Tenerife in the Canary Islands, killing a total of 583 people – the worst air disaster of the 20th century

March

The Vrancea earthquake kills more than 1,500 people and injures 11,000 in Romania. It causes over \$2 billion dollars' worth of damage

April

In the Grand National at Aintree racecourse, Red Rum wins for a record third time

May

George Lucas's *Star Wars* opens in cinemas and goes on to break all box-office records, becoming the world's highest-grossing film to date

June

Silver Jubilee celebrations mark 25 years of the reign of Queen Elizabeth II

October

The last natural smallpox case is discovered in Somalia, after which it is considered to be eradicated from the world's population

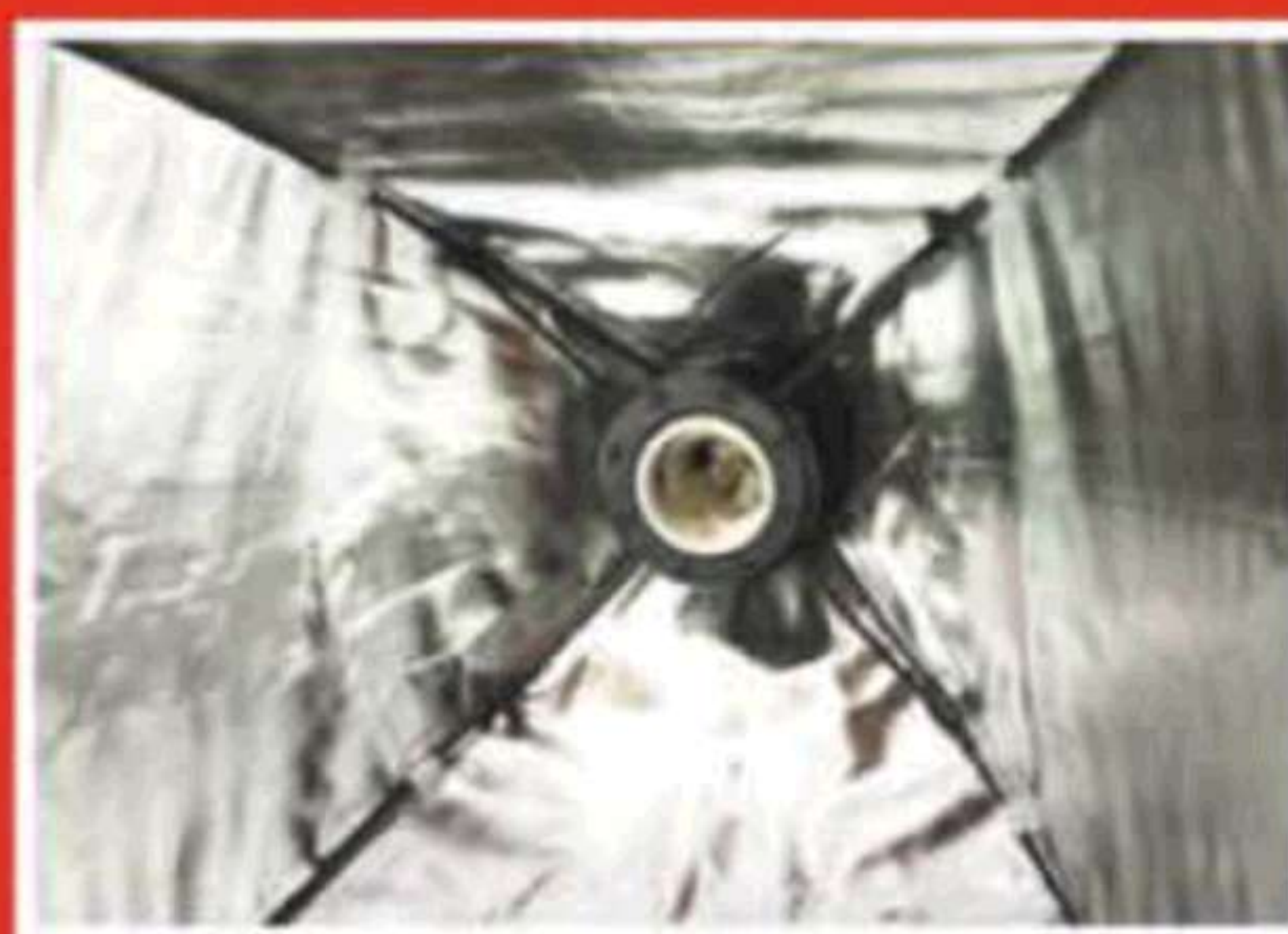
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AP Appraisal

Expert advice, help and tips from AP Editor Damien Demolder



PICTURE
OF THE
WEEK

Dawn, Santander harbour, Spain John Pullan

Sony Cyber-shot DSC-TX1, 15mm, 10/6400sec at f/6.3, ISO 125

IT SEEMS I have some competition, as John has appraised his own pictures and sent in the edited versions along with the originals. He's done a good job, too, making sensible adjustments to improve his shots. I've picked this image, as I like John's original and what he has done with it. The only issue for me is that the tree line is a little too close to the bottom of the frame. I love the layered effect of the rock in the water with the mountain range behind, and the misty atmosphere John has preserved by controlling his contrast. My version is more to show something different.

Like John, I've added a bit more contrast to the original file to enhance the tonal differences between the tree line and the sea and the ground below the trees. I found white and black points using Levels, and used Curves to add contrast to the midtones with control points to moderate the effect on the darker and lighter areas.

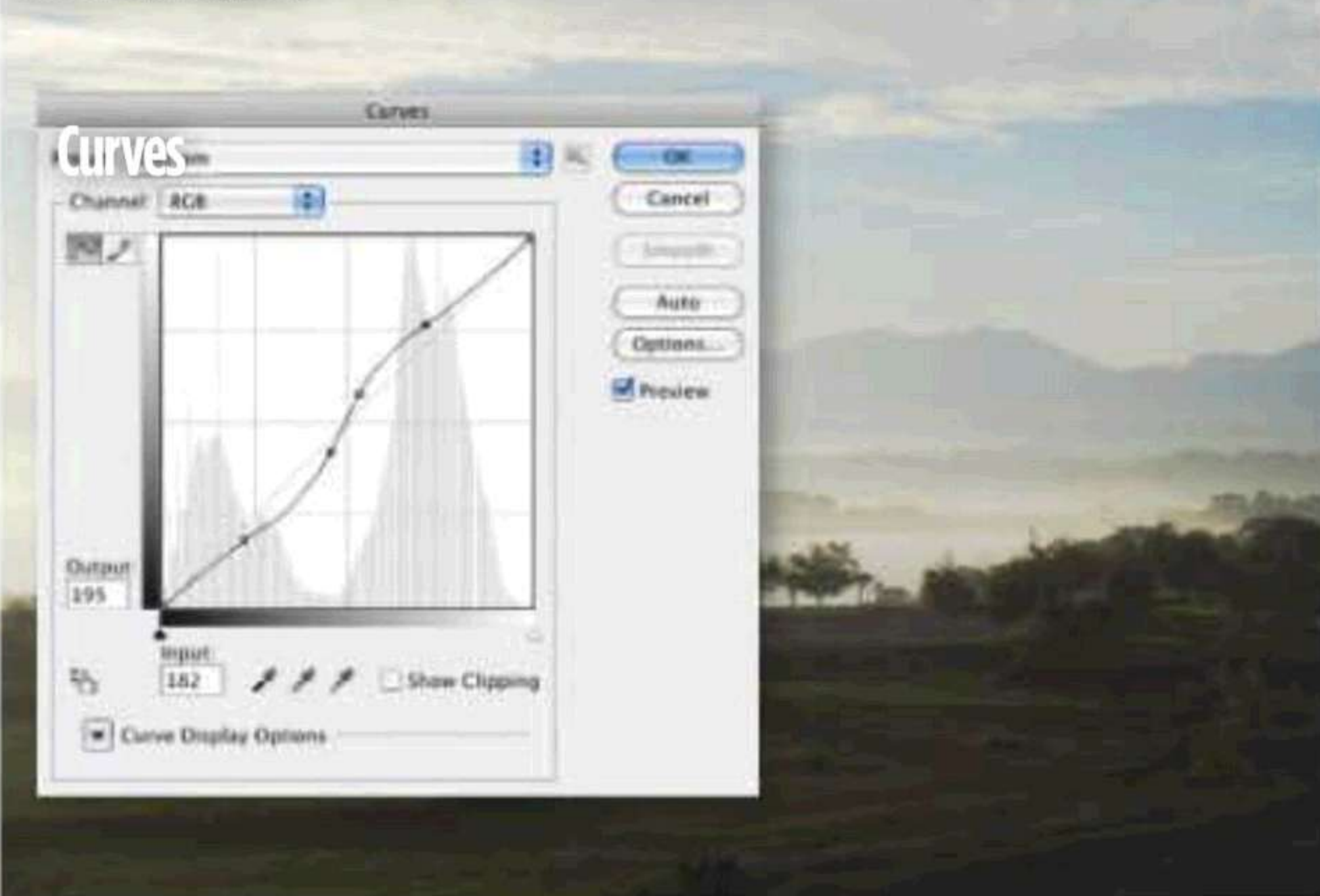
Using the Hue/Saturation and the Colour Balance tools, I shifted the hue of the yellows to extract the impression of green caused by the yellows being too cyan. I enhanced the saturation of red and rounded the overall hue to include a bit more magenta. The cyan of the sky lets us know that this is dawn, but now the light coming from that rising sun has a bit more warmth.

To bring out the difference in layers of the rock as it extends into the distance, I ran the Burn tool over their edges. I set the mode to Shadows and 8%, and used a small tool to pick out the top line of each ridge. This creates more of a difference between the top of one ridge and the misty ridge behind it, but without making the whole rock darker.

I then created an upright crop and made a small rotation to make the tree line parallel with the bottom of the frame, leaving a little more room at the base for the lower elements to sit more comfortably.

I enjoyed working on your picture, John, and you win this week's prize.

Contrast added



Final edited version



WIN

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Send up to six prints, slides or images on CD (please include the original files from the camera along with your submitted versions on your CD). Tell us a little about the pictures and include details of equipment used and exposure settings. Send your images to *Appraisal* at the address on page 3. Enclose an SAE if you want them returned

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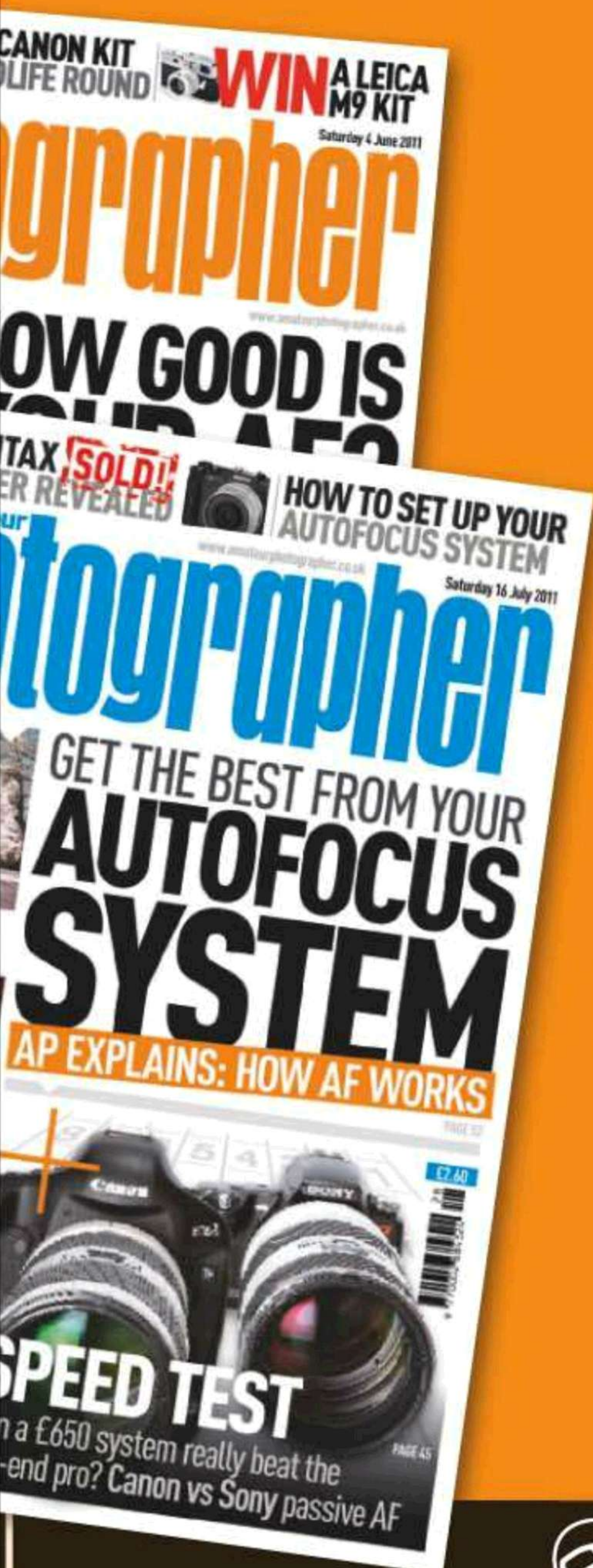
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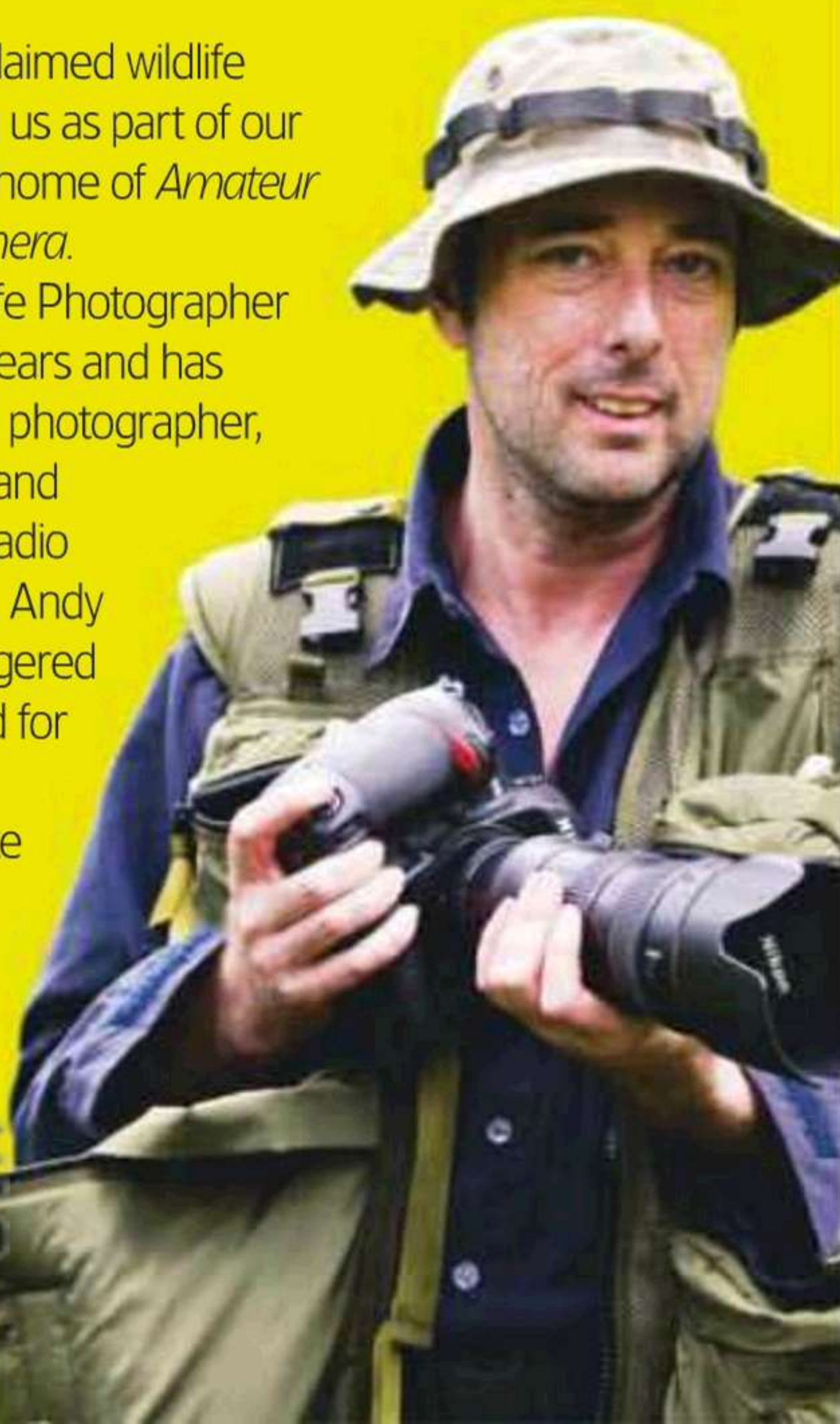
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AP Testbench

Over the next few pages we present this week's **equipment tests**, **reader questions** and **technique pointers**



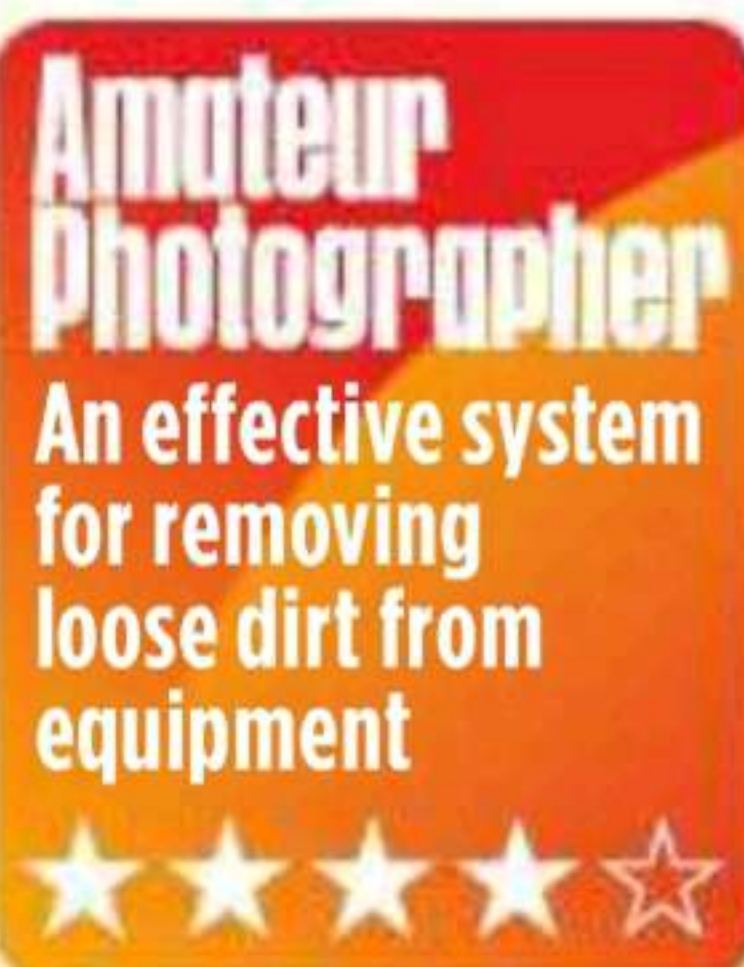
Kenro Kenair Clean Air Master Kit £21.30

www.kenro.co.uk

KENRO'S Kenair system offers a range of options, based around a canned air cartridge, for removing loose dirt and dust from equipment. The Master Kit consists of a 360ml cartridge and an actuator valve. The combination emits a powerful blast of air that successfully removes loose debris, although for more stubborn dirt a brush or swab may be needed.

Each item can be purchased separately (360ml cartridge £11.94; actuator valve £9.54), although the actuator can be reused once a replacement cartridge is purchased. An industrial valve (£26.34) features a more heavy-duty chrome build, while the Dust Vac attachment (£8.16) fits onto the actuator valve and converts it into a vacuum cleaner, which is more suitable for certain applications such as cleaning camera sensors.

While the system is rather pricey, the 360ml cartridge should last some time. However, because it is such a large-capacity cartridge it is not ideal for a travelling kit bag and I would like to see smaller cartridges available, too. **Tim Coleman**



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Manfrotto Agile V sling bag £79.95

www.manfrotto.co.uk

WITH external dimensions of 410x310x200mm, the Agile V is a mid-sized bag large enough to hold an enthusiast-level SLR camera with good-sized zoom lens attached, plus an extra two or three optics, yet it is still small enough to be taken as hand luggage on board a flight. It has single 'sling'-style shoulder strap designed for quick access by swinging the bag round to your front and opening the main access point in the side. Like most bags these days, the main internal compartment can be customised to your kit with well-padded Velcro dividers, and handily two of these have pull loops for the harder to reach extra kit.

On the other side of the bag is an external pocket that is useful for small accessories, while a lightweight tripod can be attached to the outside of the bag via two supplied straps. The rear of the bag and strap has ample mesh padding for it to rest comfortably in place. The Agile V looks rather smart, with a stylised (if fiddly) metal buckle to secure the top compartment, and is lightweight at 1.04kg. Manfrotto has priced the Agile V competitively, and it is available in white, black or the 'bungee cord' colour pictured here. **Tim Coleman**



FORTHCOMING TESTS In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Panasonic Lumix DMC-FZ150

This 24x-zoom bridge camera features 12fps continuous shooting and 1080p HD video at 50fps.

AP 1 October

AF-S DX Micro Nikkor 40mm f/2.8G

This affordable macro DX lens gives full 1:1 reproduction and focuses down to 16.3cm.

AP 8 October

Canon EF 8-15mm f/4L Fisheye USM

Canon's full-frame fisheye zoom optic combines circular and full-coverage views with L-series credentials.

AP 15 October

Samsung NX200

Samsung ups the game with its new Style-series NX200 that packs a 20.3-million-pixel sensor.

AP 15 October

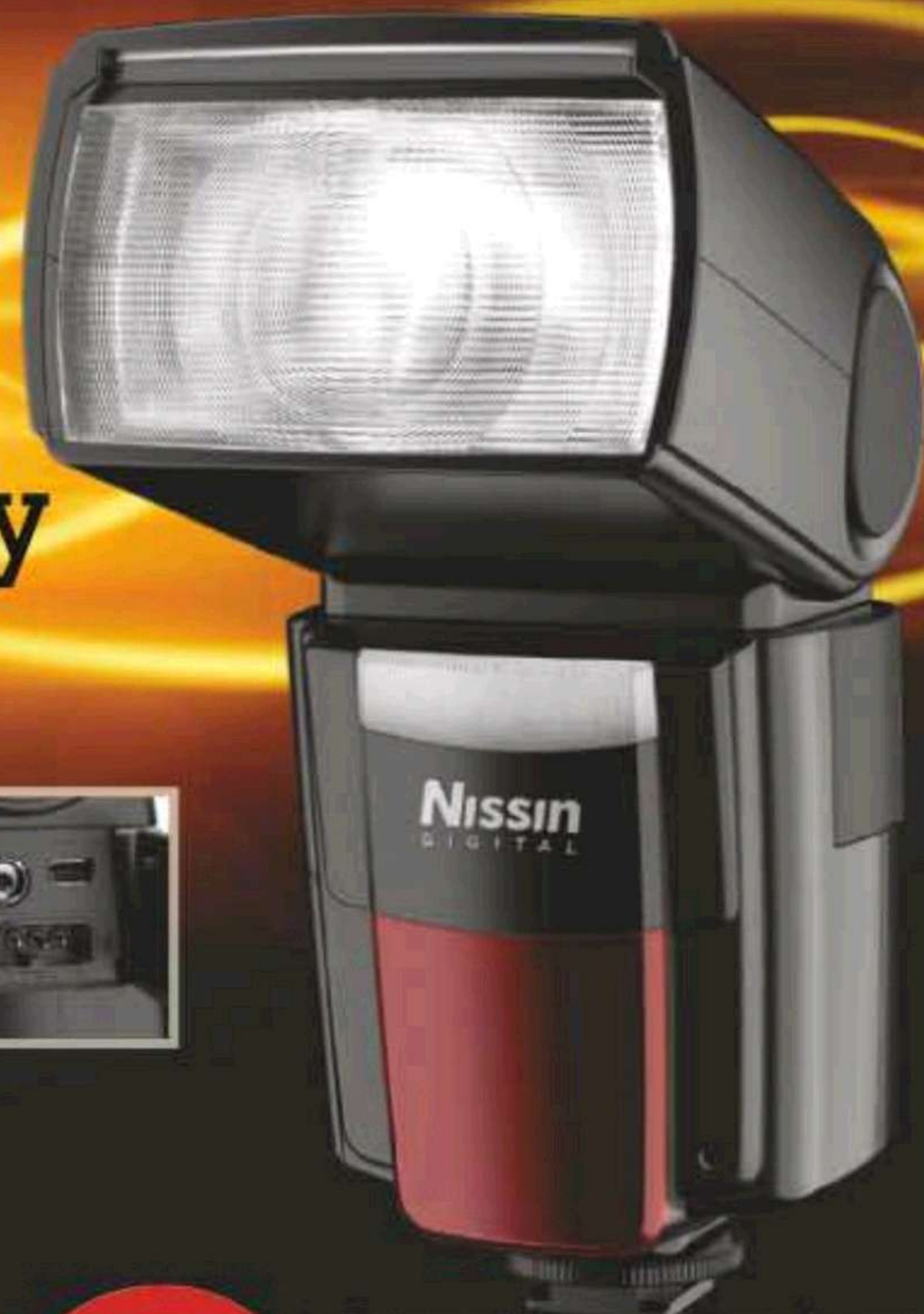
Kodak Portra 160

We test Kodak's updated colour negative film, designed for smooth, natural skin tones.

AP 29 October

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No software required

Image-editing software can be immensely creative, but a good number of effects can also be achieved in-camera. **Richard Sibley** explains how to create eye-catching images without a computer

MANIPULATING images is nothing new. Photographers have always played tricks in the darkroom to remove unsightly objects, add new skies, adjust contrast, or even merge and distort whole images. While digital imaging and editing software has made these effects easy and commonplace, many of them can still be achieved in-camera. Some of the techniques seem to have been forgotten about in the digital age, so perhaps now is a good time to revisit them. Why not set yourself the challenge to see just what you can create using nothing but light, technique and some imagination?

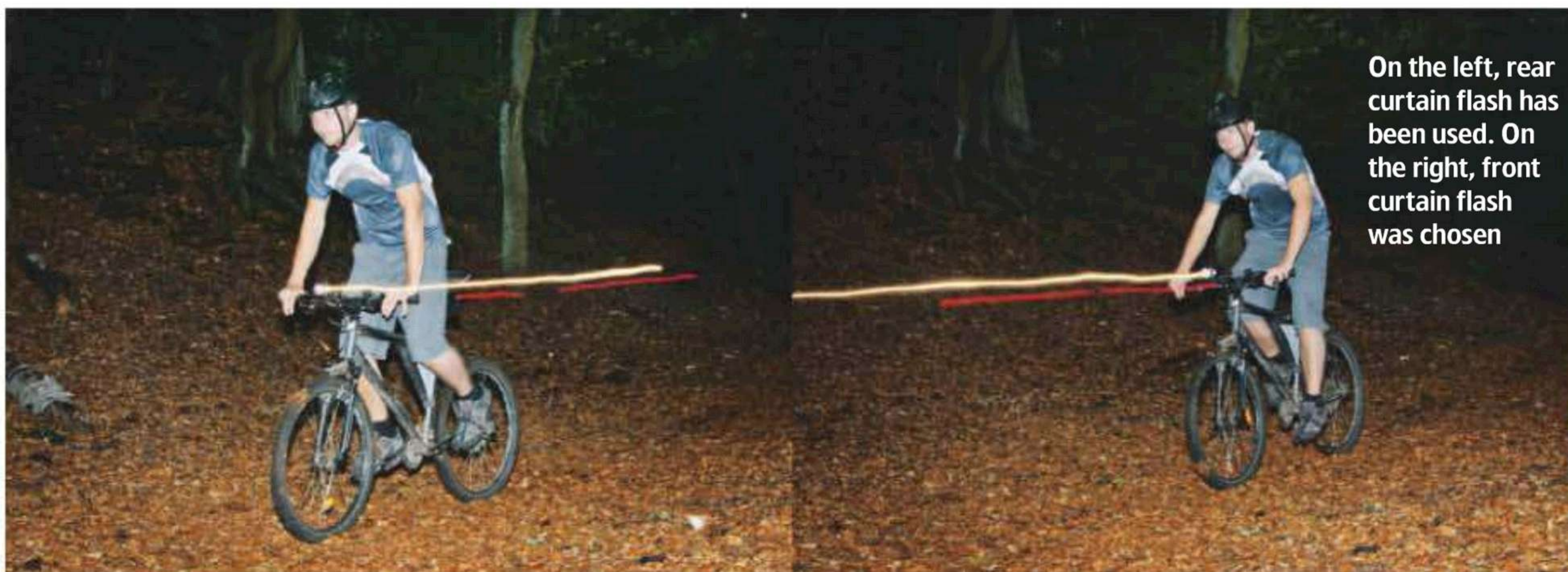
ZOOM BURST

ZOOM bursts are an easy technique to learn and the image that results can be very striking. All that is required is a zoom lens and careful timing. You will need to set an exposure of longer than 1/30sec, during which the zoom lens must be shifted from one focal length to another. As a consequence, the subject in the very centre of the frame will appear to have been stretched out to the edges, giving the image a sense of movement and action.

For best results a tripod should be used, as it is difficult to twist the barrel of the zoom lens and keep the camera steady. Set the zoom to either one of its extremities – you will get slightly different results depending on which end of the zoom you start with. I always start at the widest setting. When the shutter is fired, the zoom should be turned simultaneously during the exposure, in one fluid movement. The longer the exposure, the more time there is to zoom further. It is virtually impossible to time the turn so that it lasts for the exact duration of the shot, so for this reason remember that the start and end positions of the zoom will often receive a fractionally longer exposure.

If the subject isn't bright enough, increase the exposure slightly but keep the zoom movement at the same speed. This will keep the final composition exposed for longer. Alternatively, use an exposure time of a few seconds and zoom the lens in stages, to achieve an effect similar to the one pictured.

With an exposure time of 4secs, it was possible to move the zoom lens a total of five times and hold each position for a fraction of a second. This creates the stepped zoom burst pictured here



On the left, rear curtain flash has been used. On the right, front curtain flash was chosen

SLOW-SYNC FLASH

THE MOST common task for slow-sync flash is to illuminate the subject with a burst of flash, but using a slow shutter speed to record some of the ambient light in the scene and capture a sense of the surroundings. When taking a portrait at night, for example, a short exposure with a flash will create a very dark background with just the person illuminated. Using slow-sync flash, on the other hand, will leave the shutter open after the flash to allow in ambient light, which will ensure the background is illuminated as well as the subject.

Slow-sync flash can also be used creatively to freeze motion. During such an exposure, any subject movement is recorded as the ambient light exposes the sensor or film. When the flash is fired, that precise moment is then frozen in the scene, though blur will still be visible in the image. Those photographing live music concerts will

often use a relatively slow shutter speed to capture the blurred movement of a subject, but combine this with a burst of flash. This will expose the subject correctly and freeze its movement to create a clear image, while retaining the energy of any movement.

Generally, setting a camera's flash to its slow-sync mode should be enough to produce good results. However, the shutter speed can sometimes be too slow and let in too much light, thereby overexposing the background. If this is the case, make a note of the exposure and flash power settings and switch to manual mode. Keep the aperture and flash power the same, but reduce the shutter speed. Doing this will keep the flash exposure the same, but reduce the brightness of the ambient light.

Another consideration is whether to use front- or rear-curtain flash. By default, cameras are set for front-curtain flash, which means the flash fires when the sensor

'Generally, setting a camera's flash to its slow-sync mode should be enough to produce good results'

or film is first exposed. With rear-curtain flash, it is fired just before the shutter closes.

Imagine you are photographing a stunt motorcyclist performing a jump using front-curtain, slow-sync flash. The flash will fire at the start of the exposure, which will show blurred movement in front of the bike as it continues to travel during the exposure. Rear-curtain flash fires at the very last moment instead and any blur will be captured behind the motorbike, giving the sense that the subject is moving forwards, not backwards.



STROBED FLASH

A FLASH is usually fired just once to illuminate an entire scene. However, when using a longer exposure, the flash can be fired numerous times to light the scene at different points in time. If you are in a dark environment, with someone running through the scene, you can use a 2sec exposure and fire the flash four times to capture the movement of the person running through the frame. The resulting image should have the person captured in four different positions in a single exposure.

The environment in which the image is taken is critical. As when taking a multiple exposure, a black background is needed to create perfectly exposed movements. For example, if the same runner was photographed against a brightly lit brick wall, the subject would appear to be semi-transparent – unless the subject's clothing is very bright itself, some of the exposure of the brick wall would be visible through it. Against a black background, however, there will be nothing bright behind the subject that will be better exposed than it is when the flash is fired, so the background will

MIRRORS & REFLECTIONS

THERE are countless ways that a reflective surface such as a mirror can be used creatively to add interest to an image. One of the most obvious is to have the subject look into the camera, but via a reflection in a mirror rather than directly. This allows alternative angles to be explored, such as shooting over the subject's shoulder, or even taking images around corners.

It isn't only mirrors, of course: metallic, glass, plastic and other reflective surfaces can also be used to create interesting images. Look out for curved surfaces that produce distorted reflections, such as the convex mirrors commonly used to see



Look for reflective objects that can produce interesting distortions

around corners in foot tunnels or for cars pulling out of concealed drives. These mirrors offer an almost 180° field of view, both vertically and horizontally, making them interesting for self-portraits and distorted portraits around corners.

Puddles are a favourite source of reflections for street photographers. They can provide a good point of interest, revealing a different perspective of a scene, or reflect blue skies and fluffy clouds, which can make a puddle look almost like a portal to another world. And rather than being just part of a scene, water reflections can also be used to fill the entire frame and create interesting images.

Try taking a portrait using a reflection from a bowl of water. Dripping water into the bowl will create ripples that will distort the reflected image, often with surreal results. Similarly, the shards from a smashed mirror will also create distortions.

show as being completely solid.

The duration of the exposure is the key setting in a such a shot. It should be long enough for the subject to move significantly and for the flash to be fired the correct number of times. To capture the image, place the camera on a tripod and set an aperture that is small enough to give an appropriately long exposure, and which will not capture too much ambient light.

Setting a suitable flash power is dependent on a number of things, including whether your subject will be moving across the frame or stay on the same spot, and whether you wish to light the whole scene or just the subject. If the subject remains in the same spot – say, someone playing the drums – work out the flash exposure as you usually would to light the subject. Then divide this by the number of times you wish the flash to fire. So if the correct standard flash power is 1/1 and you wish to fire the flash four times, set the flash power to 1/4. Firing the flash four times will then give the same exposure. In this example, the stationary body of the drummer, and

the drum kit, will be correctly exposed, but each arm will be captured four times by the four different flashes, although they will be underexposed (see left).

If you are photographing a subject running across the frame, you can snoot the flash and point it at the subject as it moves. Keep the power the same as if you are photographing the subject normally, because each time the subject moves it will appear in a different position in the frame and, if you time it correctly, you shouldn't overexpose any other part of the image.

Many flashguns have the ability to set a flash strobe frequency, which means you can decide in advance how many times and how quickly the flash will fire during the course of an exposure. Of course, you can still try the technique even if your flash doesn't have a strobe facility, but a longer exposure will be required as the flash will have to be triggered numerous times manually using its Test/Dump button. Ideally, a second person should be on hand to help fire either the camera or the flash.

SIMPLE LENSES

A SIMPLE lens is a single glass lens element, such as a magnifying glass or an individual glass element removed from a photographic lens or telescope. These can be used creatively in images to exaggerate or enlarge certain features. Perhaps the classic, and now rather clichéd, use is to hold a magnifying glass in front of a subject's eye. This enlarges the eye, creating a slightly surreal image.

Remember that you will be focusing on the image in the glass, which will have a different focal plane to the actual magnifying glass, and as such you will need a small aperture to get as much of the image in focus as possible, including any hands that may be holding the glass. Also remember that when focusing on distant objects, the image in the glass will be upside down. Most importantly, think about how you can use this simple effect to take more than just the clichéd shots mentioned above. For instance, try using a magnifying glass to take a landscape photograph (see page 61).



MULTIPLE EXPOSURE

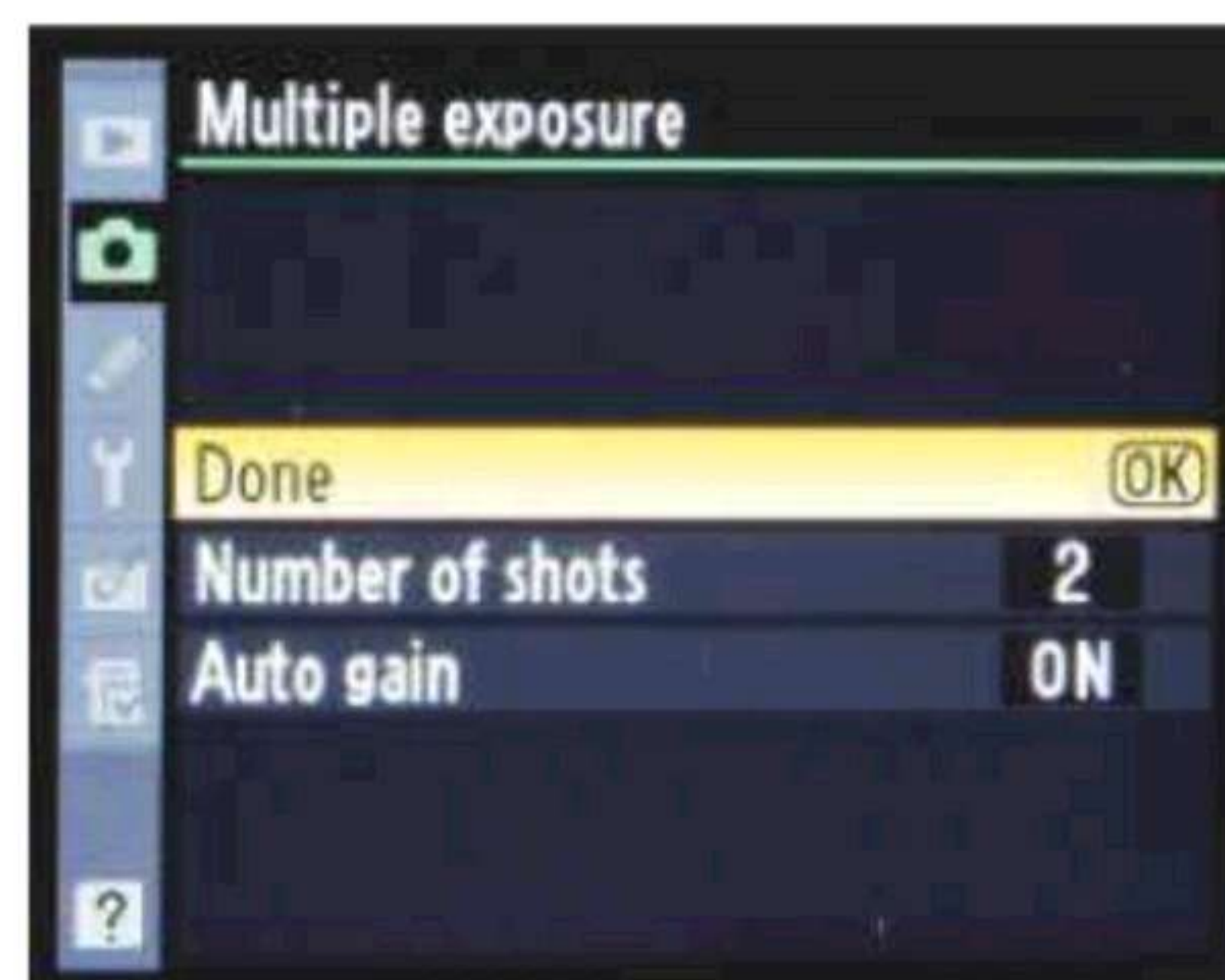
STITCHING images together in editing software is relatively simple thanks to all the various tools and automated processes. However, it wasn't so long ago that to perform such a task would require careful splicing or sandwiching of negatives, or creating a multiple-exposed negative.

Most DSLRs have a multiple-exposure mode and, while the technique may not be as popular as it once was, it is in fact easier in the digital age. These days, rear screens allow us to check exposure and carefully align parts of the image so that all the elements come together successfully. Once upon a time, we'd have to wait with fingers crossed – after having spent money on film, development and printing – to see if we had done the job properly.

Whether capturing a scene on a digital

sensor or on film, the principle behind a multiple-exposed image is the same. Two or more exposures are made to the film or sensor, which allows different scenes to be merged into a single image, or a subject within the scene to move and be captured in different positions.

With the film being exposed more than once, you must remember to adjust the exposure settings accordingly. For example, if you are exposing a scene twice, you must halve each exposure time – so rather than a 1/60sec exposure, use two 1/30sec exposure. Likewise, if you are exposing the image four times, use four 1/15sec exposures. There are exceptions to this rule – for example, if you are photographing a subject against a completely solid black background and



the image of the subject doesn't overlap, then you can fully expose the image twice. Each time the subject will appear correctly exposed, and the background will still be black. If you were to do this against a background that isn't black, and

Lit with a single softbox, this portrait was taken three separate times. The subject changed position each time, overlapping as little as possible

Each image:
1/250sec at f/11



This image has been created by shooting one picture of a black lamp against a white background, and another of a wicker blind. Bright white areas remain white, while unexposed dark areas show the second image

Lamp: 1/250sec at f/20; Blind: 1/250sec at f/13



two full multiple exposures are used, the background will be 1EV overexposed. If the exposures are halved, the background will be correctly exposed, but the moving subject won't, creating a semi-transparent, 'ghost' image.

One way around this is to expose the image in different parts. Masking filters are available, such as the Cokin Double Mask, which has a hinged mask that allows half the scene to be masked at a time. Simply mask half the scene and take a picture, then repeat the action covering the other half. You can, of course, make your own mask by covering half of your lens with black card. Use the camera's live view screen with grid guides to help you correctly align the mask each time.

Another use for multiple exposure is when shooting cityscapes at dusk. Set your camera up on a tripod and take the first half of the exposure with a bright vivid sky, before the sun goes down. Leaving your camera and tripod completely still, take the second multiple exposure setting after the sun has gone down and all the office buildings have the lights on. Because the sky will be very dark compared to the bright office lights, the bright and dramatic sky from the first exposure should be completely unaffected by the second exposure.

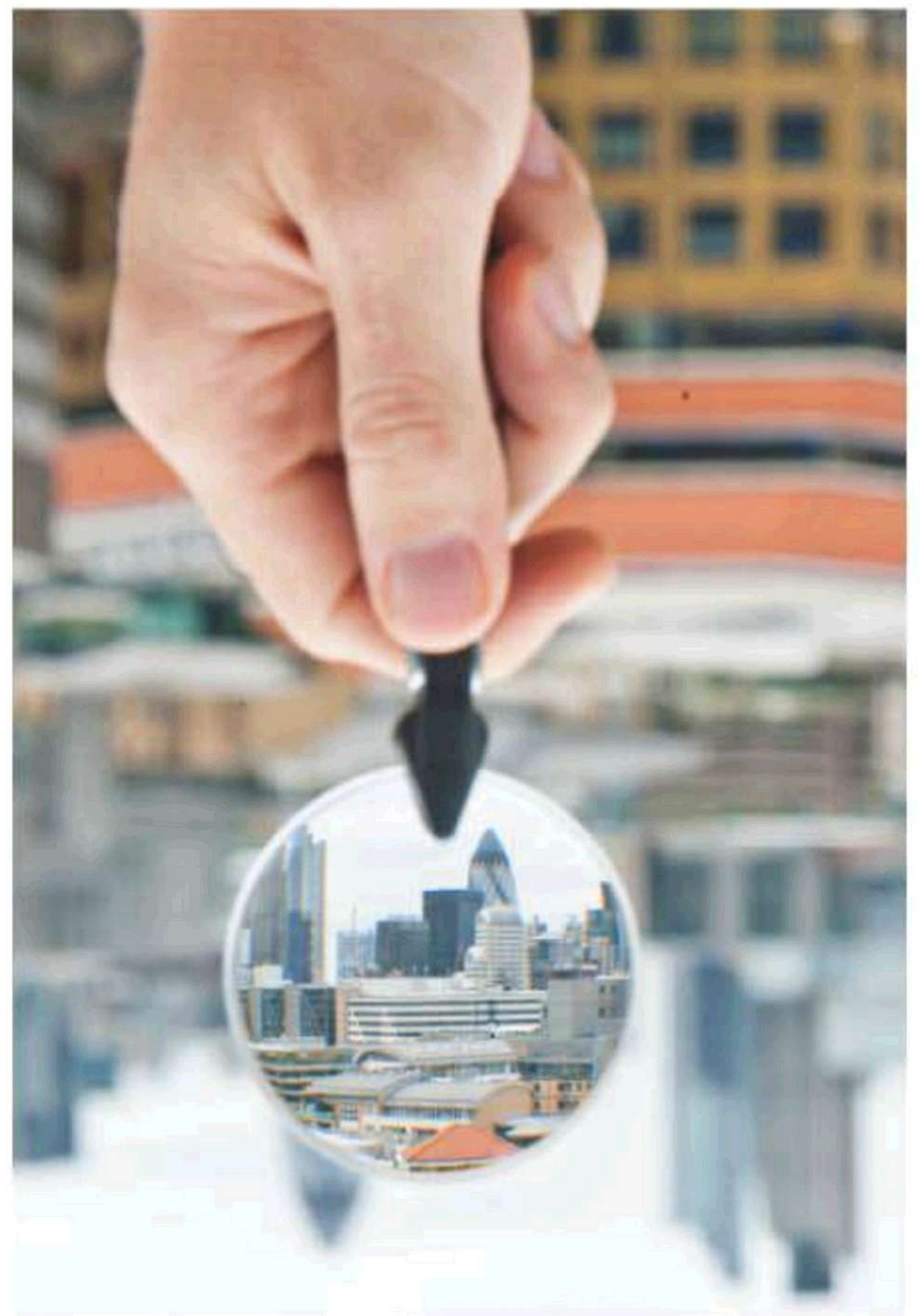
Remember, anything black won't show, no matter how many times it is exposed, while anything that is bright white will show through each exposure.



ALTERNATIVE ANGLE

MOST people are used to seeing scenes from head height, and we generally take photographs from between waist height and eye-level. However, you can create dynamic images by exploring different angles and heights. Shooting from the ground, with the camera pointing up, provides a whole new perspective. Combine these angles with wideangle or fisheye lenses and the perspective will be distorted, allowing certain features to be exaggerated. This can be used to make body parts appear enlarged or elongated, which is not usually very flattering but, if done deliberately, can be used as a interesting effect.

Often it is the simplest of tricks that are the most effective – you can use perspective to your advantage by altering the sense of scale. Even the clever positioning of a subject or furniture, then turning the final image on its side, can be enough to fool and disorientate the viewer, or produce an effective optical illusion.



SOFT FOCUS

WITH digital blur effects and skin retouching, softening images in-camera has become a thing of the past. One of the classic tricks of portrait photographers was to smear Vaseline on a lens filter to soften and blur the edges of the frame. This not only focuses attention on the subject at the centre of the image, but also reduces contrast, creating a very soft, dreamlike appearance.

All that is required is an old UV, skylight or clear filter and some Vaseline, or similar. With your finger, apply a thin smear to the filter, leaving the centre of the frame clear. It can help to place a 1p or 2p coin in the centre of the filter and roughly smear around it. Now screw the filter on to the lens and photograph your subject. Using live view, you can check the placement of the Vaseline on the LCD screen and use a cotton bud and tissue to carefully remove any errant smears.

The more Vaseline that is applied, the stronger the effect will be, but Vaseline is not the only product that you can use to create a soft-focus effect. Try placing a penny in the centre of a filter and then spraying hairspray lightly over the filter, or paint clear nail varnish on to the filter for a more permanent solution. A pair of white tights, or similar, can also be used over a lens to create a soft-focus effect.



Carefully smear Vaseline around the edges of an old filter, leaving a clear spot in the centre. This will blur the edges of the image



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Simon Stafford, Technical Editor, Nikon Owner Magazine, July 2011



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Epson Stylus Photo R2000

The Epson Stylus Photo R2000 replaces the R1900 as Epson's mid-range A3+ inkjet printer, aimed at photo enthusiasts and professionals. **Tim Coleman** finds out how it performs

BUILDING on the highly reputable Epson Stylus Photo R1900 is not an easy task. Its quality and longevity mark it as a very popular product for home printing. At first glance, it appears that the core of the new R2000 has much in common with its predecessor, including its eight-cartridge UltraChrome Hi-Gloss 2 pigment ink system. It would appear that the changes relate mainly to the printer's build and handling, so I look forward to seeing just how versatile the R2000 is to use.

FEATURES

As a mid-range A3 printer, the Stylus Photo R2000 offers a trade-off between the budget-level Stylus Photo 1400's simpler six-ink system and the more enhanced nine-ink system of the professional-level Stylus Photo R3000. The R2000's eight-ink system uses cyan, yellow, magenta, red, orange, photo black, matte black and, interestingly, a gloss optimiser cartridge, which is designed to give total coverage on the paper surface and should

give gloss prints a little extra punch. Unlike the R3000, there is no grey cartridge designed for black & white prints.

Each A3+ Epson printer uses the well-established MicroPiezo print head. This delivers an ultra-fine droplet size of 1.5 picolitres (pl) in the R2000, and should ensure a fine and smooth level of detail.

The R2000 prints at sizes up to A3+, which at 19x13in is significantly larger than standard A3. It also accepts rolls of paper, so theoretically the maximum print size is 13in wide by the length of the roll of paper, or the maximum file size.

As well as a wide range of media, the connection options are versatile. Wireless technology has been improved since the R1900's release, and it is now incorporated into numerous electronic

The slick black and grey exterior of the Stylus Photo R2000 is unmistakably Epson

devices. The R2000 offers Wi-Fi connectivity, as well as USB, PictBridge and Ethernet.

BUILD AND HANDLING

The Epson Stylus Photo R2000 maintains the company's distinct black and silver exterior, with a box-like shape and flat top surface. At 622x324x219mm when closed, it is virtually the same size as its predecessor, as well as the professional-level R3000, which means it will take up the majority of a standard desk. With the paper feed support

These prints have been created using Epson matt and Premium glossy paper. The glossy print with optimiser has a little extra punch and deeper blacks

and paper rest open during printing, the unit requires extra clearance above, behind and in front.

The printer controls are now situated on the front of the unit rather than on top, and the button controls have doubled. These include the on/off button, paper feeder and ink cartridge change buttons found in the R1900, but with the addition of Wi-Fi and Ethernet control and job cancellation. PictBridge-enabled cameras can be plugged directly into the printer, and an Ethernet and an extra USB port are located on the rear.

A wide range of media can be used with this pigment-ink-system printer. There are options for an A3+ roll of paper and cut-sheet panoramic paper by attaching the included rollers to the back, a tray for CD and DVD disc printing, as well as an extra front tray for thicker media such as art papers and boards that are typically thicker than 15mm. The process of changing between each option is simple and speedy. For disc printing, Epson has its own Print CD software, which is very straightforward to use and can add a nice touch to discs.

Inside the printer are eight cartridges, as found in the R1900. Handily, both the matte black and photo black cartridges remain in the printer, and each has its own print nozzle, unlike in the R3000. This means there is no waste of ink or time delay when switching between glossy and matt prints. Epson claims its red and orange cartridges are designed to give more lifelike skin tones.

The gloss optimiser cartridge was first seen in the Epson Stylus Photo R800 A4 printer in October 2003. It sprays a clear coat of resin on prints during printing for total paper coverage to prevent bronzing, and should give an enhanced gloss finish. It costs less than the other cartridges and can be turned on or off during the send-to-print process for glossy, semi-gloss or lustre prints. This should give bolder, shinier prints, with more impact and a higher maximum density (Dmax).

While the R2000 uses the same eight-ink system as its predecessor, these inks are unique to the printer. A 17ml capacity means they are taller and roughly 50% bigger than the 11.4ml cartridges found in the R1900. However, this is reflected in the price, and the cost per ml of ink is virtually the same. Those who print regularly, though, will appreciate not having to change cartridges as often.

There are two black inks, but only one of these is used per print, depending on the media settings. Unfortunately, the quality of black & white prints may well turn out to be an area where the R2000 falls short of the professional-level R3000.

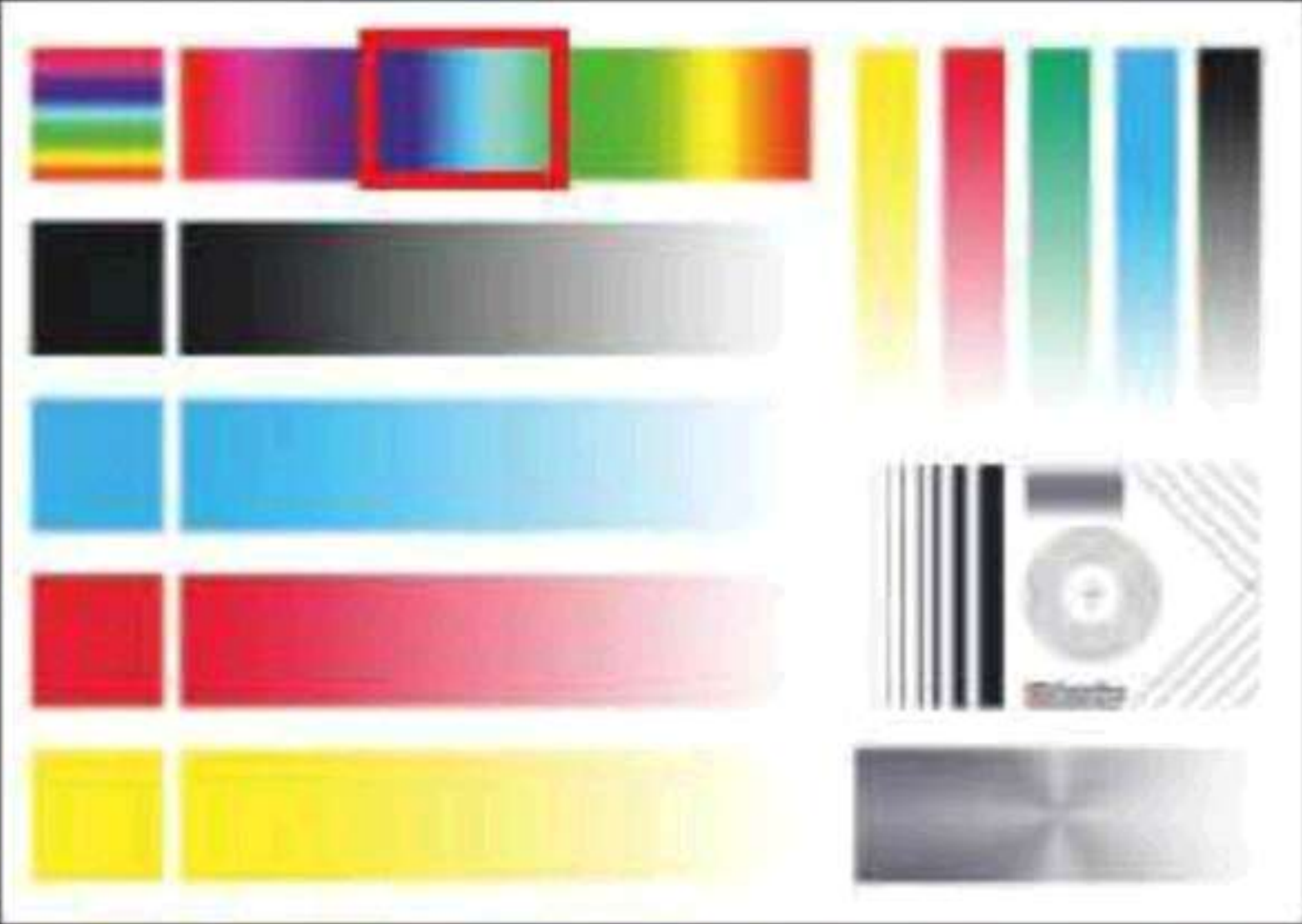
As I have already mentioned, the R2000 now features Wi-Fi connectivity, as well as Ethernet, USB and PictBridge. A button on the front of the printer activates the Wi-Fi mode once it has connected to a wireless network. Without the need for wires, there is a greater flexibility about where to place the printer, which is handy considering the bulk of the device. Be aware, though, that the speed of transfer for larger A3+ files may be rather slow, depending on the speed of your internet connection.

PERFORMANCE

There are several options to choose from when printing, so it is worth getting to know the printer quickly. Under Print Settings>Print Quality, there are options for Photo, Best Photo and Photo RPM (Resolution Performance Management). Having made several prints with a variety of paper finishes and scrutinised them using a 5.5x loupe, it is evident that Photo RPM provides a smoother,



COLOUR CHART



The Epson Stylus Photo R2000 is able to reproduce colours with high accuracy. In the rainbow strip, the gradation between colours is virtually identical. The only noticeable differences are in the vibrancy of certain colours, with reds and oranges very rich, while green is a little muted.

less grainy result than the other settings, and should be used for best quality. This is under close scrutiny, though, and Best Photo will still produce sharp, professional results with crisp edge detail.

Overall, I found the times were affected by several factors. Applying the gloss optimiser added roughly 30secs to the equivalent print. Printing on Epson Premium Glossy paper is roughly 50% slower than the company's Hot Press Bright Matt paper, while its Premium Semigloss paper is somewhere between the two. All my prints are made with the High Speed box unchecked, to ensure the finest detail. There is a catch to using Photo RPM, and that is much slower printing times.

Other printing options include Colour

Facts & figures



| | |
|------------------|--|
| RRP | £419.99 |
| Street price | £419.00 |
| Max print size | A3+ size |
| Resolution | 5760x1440dpi |
| Min droplet size | 1.5pl |
| Print head | MicroPiezo print head with 1,440 nozzles (180 per ink) |
| Ink system | Epson UltraChrome Hi-Gloss 2 system with seven-colour pigmented ink (cyan, yellow, vivid magenta, red, orange, photo black, matte black) and gloss optimiser |
| Interface | Wi-Fi, PictBridge, Ethernet, USB |
| Dimensions | 622x324x219mm (closed); 622x797x418mm (open) |
| Weight | Approx 12.3kg (without inks) |

Epson (UK) Ltd, Westside, London Road, Hemel Hempstead, Hertfordshire HP3 9TD. Tel: 0871 423 7766. Website: www.epson.co.uk

‘Looking over the test chart, it is clear that the R2000 produces rich colours, with a smooth gradation between them in the rainbow strip’

Settings, which is also found under Print Settings. From here, there is the choice of Epson Standard sRGB, Epson Vivid, Adobe RGB, Photo Enhance or No Colour Adjustment. The latter is used for any third-party paper when the colours are managed via Photoshop and the use of an ICC profile, rather than the printer. I used Epson-branded paper, and tried all the other options.

For general use, especially portraits, I found that the Adobe RGB profile resembled most closely the image on my correctly calibrated screen. Vivid added a good bit of saturation, but I tend to add this myself during the editing process in Adobe Camera Raw. With all the correct settings used, prints are an accurate representation of what is on screen, even those that are punchy and crisp, so it is very easy to produce prints just how you want them to look.

For a closer look at the performance of the printer, I printed out AP's test chart (see box, above left). This shows the printer and paper's ability to reproduce colours accurately and print detail finely. Looking over the test chart, it is clear that the R2000 produces rich colours, with a smooth gradation between them in the rainbow strip. Compared to the original digital file, the reds and oranges are a deeper and richer tone, while the green is slightly more muted. Under the naked eye, edge detail is crisp and clear thanks to the fine ink-droplet size, and only under the loupe are the paper texture and ink droplets visible.

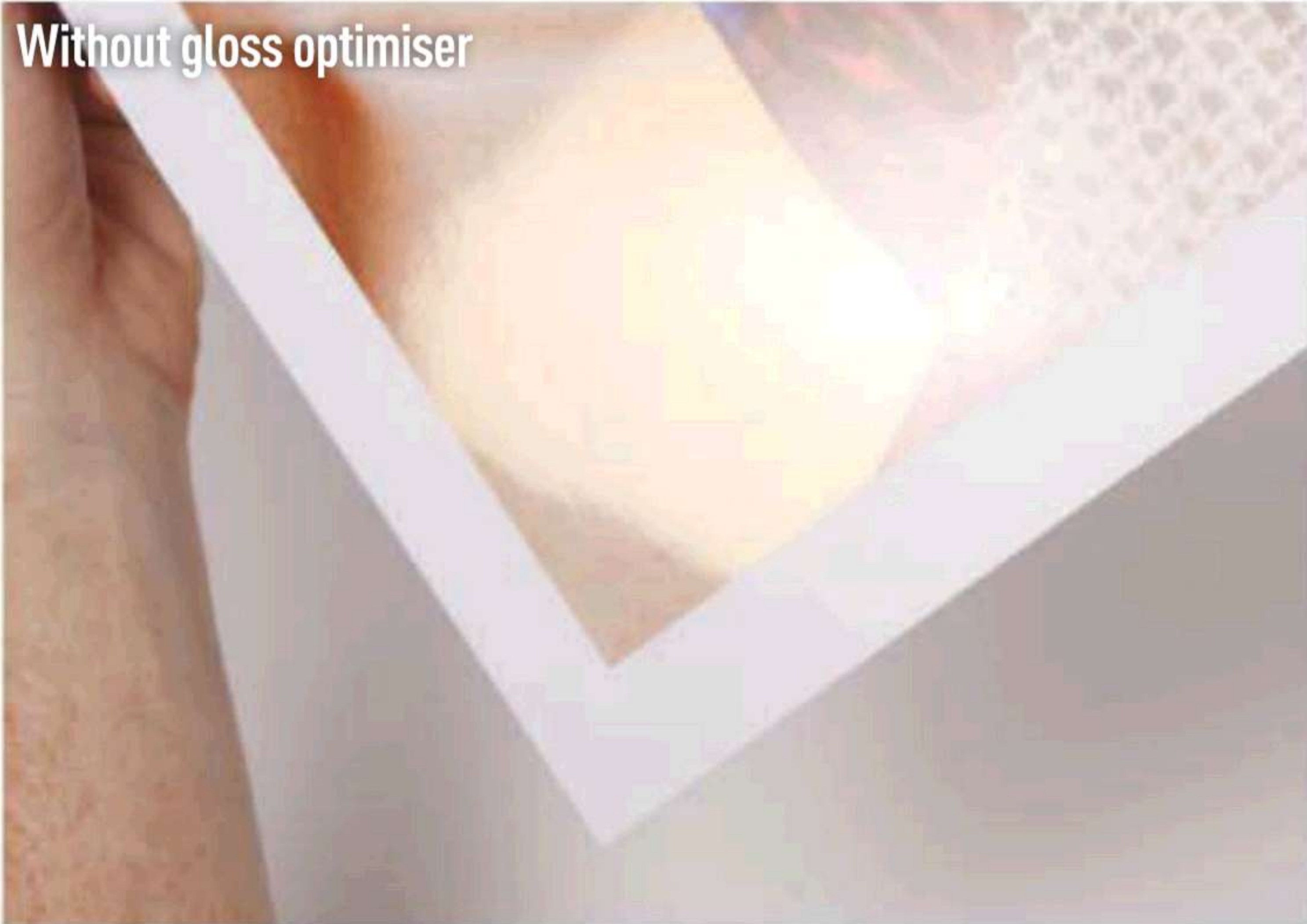
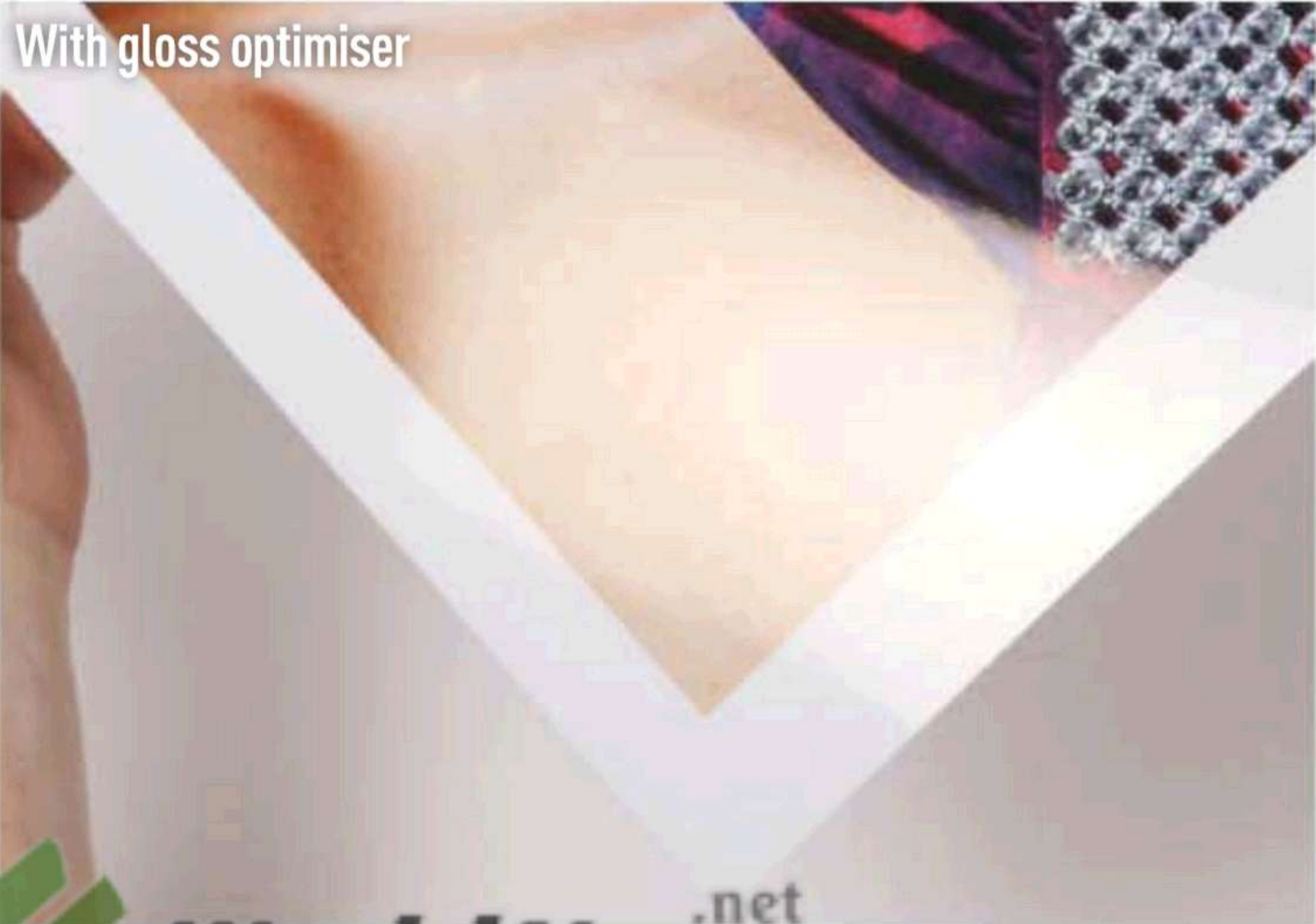
There is no option to use the gloss optimiser for matt prints, but it is available for gloss and semi-gloss so I created prints with and without it. The differences are very subtle, but the

SPEED

In the table below, times are quoted for the Epson Hot Press Bright matt paper for colour prints and calculated over an average of several prints.

| PRINTING TIMES | | |
|----------------|--------------|--------------|
| Size print | Time | Time |
| | Best Photo | Photo RPM |
| A4 | 2mins 50secs | 5mins 40secs |
| A4+ | 3mins 25secs | 6mins |
| A3 | 4mins | 9mins 45secs |
| A3+ | 5mins | 11mins |

The gloss optimiser covers the whole paper surface, giving a consistent finish, as seen here in the reflection in the corner, which stops in the border of the print without optimiser



Digital file



The matt paper here is particularly successful at keeping midtone detail, while the gloss paper gives a punchier print. The semigloss paper is a good middle ground

Premium gloss



Hot Press Bright matt



Premium semigloss



gloss optimiser gives an extra punch that suits gloss prints. Another clear benefit is the option to choose total coverage over the paper, even on areas without any print detail, such as borders. This gives a consistent finish over the entire paper.

The lack of a grey ink cartridges is one of the key differences between the R2000 and the top-of-the-range R3000. The latter, which is a professional model, has two separate grey inks (light black and light black) that are specially designed to enhance the tonal range of black & white prints, as well as matte black and photo black cartridges. It will draw from both grey inks and one of the black inks simultaneously. The R2000 has only matte black and photo black cartridges, and the printer draws ink from only one of these cartridges at any one time, depending on the print settings.

Although the R2000 cannot compete for fine tone, its black & white prints are still decent. Using Epson's own Hot Press Bright matt, Premium Semigloss and Premium Glossy papers, I found that the warmth of tone depends just as much on the paper surface and tone as it does the ink and paper type. The slightly off-white matt paper produces warmer tones than the bright white

'Where the R2000 is at its strongest is in its glossy colour prints, making good use of the gloss optimiser for punchy and high-impact results'

gloss paper, for example. The Semigloss paper also draws from the photo black ink, yet is also slightly warmer in tone.

Nonetheless, compared to the digital file, each print made on the different types of paper shows a good tonal range and I am pleased with my black & white examples, especially those with a glossy finish.

Where the R2000 is at its strongest, however, is in its glossy colour prints, making good use of the gloss optimiser for punchy and high-impact results. If you plan to produce a large number of monotone prints, the R3000 will still be the preferred choice. **AP**

Verdict

I REALLY enjoyed printing with the Epson Stylus Photo R2000. For those who print mainly in colour, the R2000 is capable of producing virtually a perfect match for the on-screen digital file. Gloss prints using the gloss optimiser are particularly impressive.

What I do find interesting, though, is that the core of this machine is virtually identical to its four-year-old predecessor, the Stylus Photo R1900. On image quality alone, Epson has stuck to an existing formula that gives little reason to replace old for new. The only real changes are the new Wi-Fi function and the larger-capacity cartridges. But even if these changes are not vital to your requirements, the R2000 remains a great, although unspectacular, replacement.

Amateur Photographer
88%

| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
|---------------|-------|---|---|---|---|---|---|---|---|----|
| SPECIFICATION | 26/30 | | | | | | | | | |
| BUILD | 18/20 | | | | | | | | | |
| HANDLING | 18/20 | | | | | | | | | |
| PERFORMANCE | 26/30 | | | | | | | | | |



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AskAP

Let the AP team answer your photographic queries

SLOW TO WAKE UP

Q I am enjoying using my Fujifilm FinePix X100, although one slight downside, which a few reviewers have referred to, is the slow wake-up time of just over 2secs. I have read that if I use a 16GB 45Mbps SanDisk Extreme Pro card (or equivalent) this will improve things. I thought the extra speed of SD cards only increased the write speed, so can a higher rated card improve start-up times, too?

David Forcey

A I have been in touch with the people at Fujifilm, David, and a spokesman advised me that he had heard of people curing uncharacteristically long start-up times by freshly formatting the memory card in-camera. However, neither he nor I could think of a reason why card speed would improve start-up speed, unless perhaps the camera is reading something from it as part of its start-up self-check.

You could also try using the FinePix X100's Quick Start mode (see page 22 of the camera's manual). This puts the camera into a kind of sleep mode, rather than into its 'off' setting, and reduces the



start-up time down to 'about 0.7sec' rather than the standard 2.2secs. It's a temporary state, though, as it does use some battery power. Your X100 will revert to proper 'off' mode after 20mins. **Ian Farrell**

MODES EXPLAINED

Q What is the difference between P (for program) and auto on the exposure mode of my Fujifilm FinePix 550EXR? I have tried both when I'm out with my camera and I can see no difference in the end result. **Bob Middleton**

A Your FinePix F550EXR's program (P) exposure mode automates aperture and shutter speed so you don't have to think about the settings, but that's about it. Other settings, such as AF, white balance, ISO, continuous shooting and flash mode, are left for you to set. The auto mode, however, automates everything that the camera does, giving you more convenience but less control.

If you are getting identical (or similar) results from each, I would suggest the shooting conditions are such that the auto mode is not deviating from the settings you have in place already under program mode. Have a look at the metadata in your JPEG files and you should see any differences. Then try out the two settings under different conditions to force the auto mode into making changes.

For more about the FinePix F550EXR, see the test in AP 17 September. **Ian Farrell**

IMAGE-EDITING SOFTWARE ADVICE

Q My wife and I will soon be moving to the Isle of Wight, where I hope to start a project shooting my favourite

views using both with my digital camera and my Hasselblad 500CM. I'm going to need some image-editing software, but am a little confused having been recommended both Adobe Photoshop and Adobe Photoshop Lightroom. I'm after something that is simple, so which would you recommend?

Grahame Cromie

A Comparing Photoshop and Lightroom is rather like comparing apples and oranges, Grahame. Lightroom is an application that catalogues your images according to keyword, date/time, star rating and other criteria. It also provides extensive editing options, which are non-destructive so you can change them at any time without undoing anything. You can print from it, and upload pictures to the internet, but it's not perfect.

Pixel-by-pixel editing, where you brush on the adjustments you are making, is better tackled in Photoshop, which can do all the global adjustments that Lightroom can do. Photoshop is the granddaddy of all photo-editing software and nothing comes close to it in terms of features and functionality. It is expensive, though, at £660, and is one of the most complicated pieces of software on the planet. If you are after something simple, Photoshop is probably not it.

I would recommend Adobe Photoshop Elements instead. It's a more user-friendly version of Photoshop that has 75% of the functionality of its elder sibling, but is presented in a far more friendly manner. It's not as expensive, either, costing £79, and should you ever decide you need some more power and organisation you can invest in Lightroom (£237), which will integrate with Elements to give you the best of both worlds.

Ian Farrell

USE YOUR HEAD

Q I am planning to buy a monopod, but the ones I have seen do not come with a head. Do I need a head on a monopod? Will an attachment like a ball head make a monopod more practical?

Shagen Ganason

A Some tripods come with a head, but these tend to be at the budget end of the range or are special offers

FROM THE AP FORUM

Recommended filters

Kettering_Jeremy asks I have just read Lee Frost's article about 10-stop ND filters (AP 3 September). I had been stacking Cokin ND8 ND filters (3-stop), but this is very cumbersome and it produces a strange magenta colour cast that I have to remove

f/AQ

What is the most important thing in a lens?

Lenses are full of amazing technology, and recent designs from manufacturers have attempted to make their models sharper, more contrasty and with fewer distortions. Photographers also want them to be lighter, smaller and take in an impossible zoom range. Indeed, a lot is expected of the modern lens.

I always give the same advice to those buying a lens: go to your camera dealer and shoot some pictures, then go home and look at them in detail on-screen. But what exactly are you looking for, and what is most important?

Sharpness is the thing that everyone thinks about (indeed, obsesses over) when it comes to lenses. This is the detail resolved onto your camera's sensor, so try zooming in and compare one lens to what you are using at the moment. Can you see more definition in the edges and textures of your images? Also, look for changes of sharpness across the frame. It is normal for lenses to be softer at the edges than in the centre, but this should not be too pronounced.

With distortion, the best way to judge

the level of the pincushion or type of distortion of a lens is to photograph a brick wall. Make sure straight lines run parallel to the edge of the frame. If you can see lines bending relative to the side of the frame, then your lens has some distortion.

Fringing or chromatic aberration occurs when not all the component colours in the light coming through a lens focus at the same point. It's usually seen as fringing along high-contrast edges. Shoot the edge of a building against a bright sky and any fringing will be worse at the edges.

Light fall-off is where the edges of the frame become darker than in the centre. It's not always a deal breaker (in fact, I always add a bit back to my street photography in post-processing), but it's worth looking for if you are a landscape purist. Photograph a strong blue sky or a painted wall if you want to test for light fall-off.

All these factors are measured more accurately in magazine reviews, but these simple tests can tell you if there are any glaring problems with a lens first-hand.

Which of these factors is the most important is the subject of much debate. It is now possible to correct distortion, light fall-off and fringing with software correction, either automatically in-camera as your JPEG is made or afterwards during raw processing. Sharpness, on the other hand, cannot be corrected by software. If the information isn't there, then there's not much you can do about it. For that reason, pixel peeping for sharpness is still what I do when I'm buying a new lens. **Ian Farrell**

from manufacturers. Most tripods – and monopods – do not come with a head, and you should put a proportion of your budget aside for this. The 1/4in screw on the top of a monopod straight from the box is not really designed to take your camera directly, but rather a ball-and-socket or pan-and-tilt head. This will allow you to angle the camera mode easily and use it in the upright position.

Ball-and-socket heads are more often used with monopods because of their small

size and lightweight design. You should be able to pick one up quite cheaply from most manufacturers, although you tend to get what you pay for. Well-made heads have a smooth movement, good locking controls and should last longer.

Monopods are a great way of gaining stability (and therefore sharpness) when shooting on the move. Take a look at Mat Gallagher's article in AP 20 August on carbon-fibre monopods. **Ian Farrell**

in post-processing. The Lee Filters Big Stopper looks good, but it's expensive, fragile and difficult to get hold of. When I searched on the web I found references to Hitech filters. Does anyone have any experience of these filters? Their price seems reasonable and the only significant negative comments are that it is essential to keep them clean.

Beejaybee replies In my experience, you tend to get what you pay for. The only brands I trust are Hoya and B+W. Clean filters are fairly essential if you are not going to get image degradation – especially if you're using a small aperture (high f-number) on a wideangle lens. Having said that, if you're getting acceptable

results with stacked Cokin's, you probably have the issue under control.

Incidentally, you can get photographic Baader solar film (ND 3.8/13 stops) in A4 sheets for about £20. This film is optically very good indeed and has a beautifully neutral tint across the visible spectrum, together with built-in UV and IR blocking.

Fen replies I've got a couple of Hitech ND filters and they are excellent. I've no complaints about them at all. Experiment with a couple and let us see the photos when they are ready.

RonM replies I have a set of Hitech's 1 to 3-stop ND grad filters and they are excellent.

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SOFTWARE TECHNIQUE

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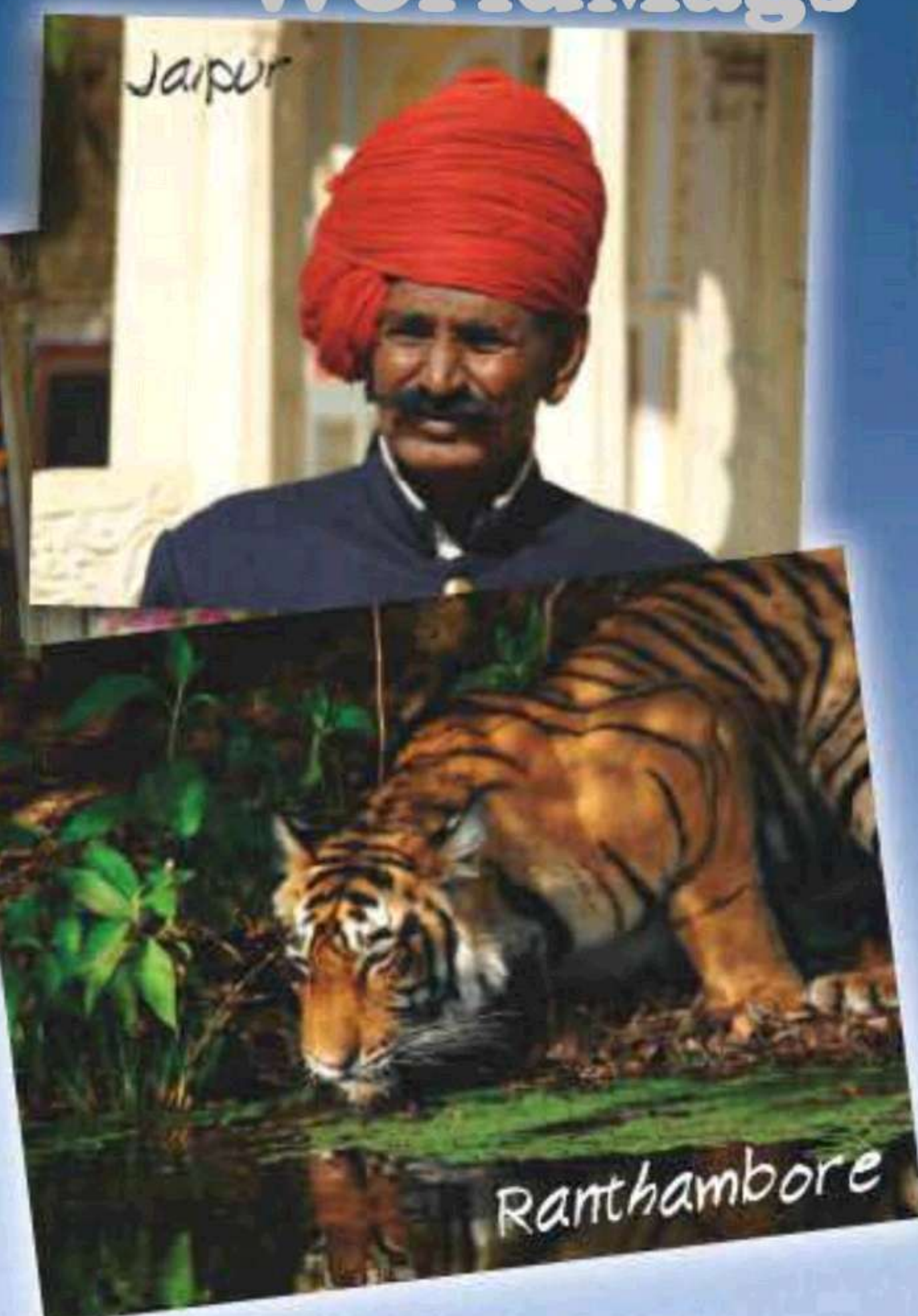
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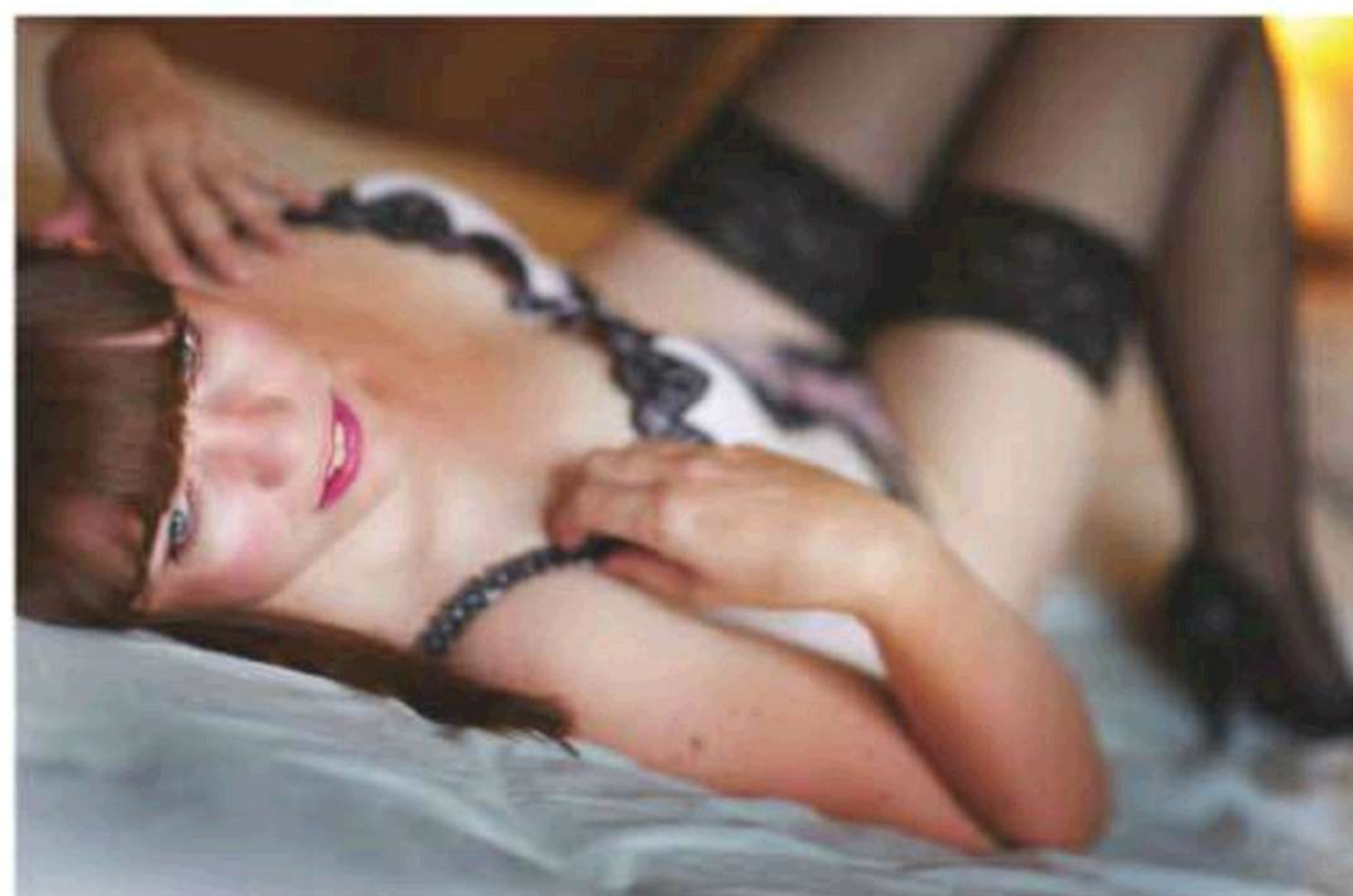
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35/2.8 Macro DA Limited £309
40/2.8 DA Limited £329
55-300/4-5.8 DA ED £275
70/2.4 DA Limited £379
18-55 DAL £39
16-50 DA*/2.8 SDM £619
200 DA*/2.8 SDM £739
300 DA*/4 SDM £925
50/1.4 FA £309
50-135 DA*/2.8 SDM £689
55 DA*/1.4 SDM £599
60-250 DA*/4 SDM £1095
100/2.8 DFA WR Macro £479
50/2.8 DFA Macro £395
31/1.8 FA Limited £1069
43/1.9 FA Limited £689
77/1.8 FA Limited £779
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AF 540 FGZ Flash £399
AF 360 FGZ Flash £269
AF 200 FG Flash £109

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PENTAX K-r

Body + 18-55 DAL £399

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Canon 60D

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Canon 70D

Body £1199
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Canon

24-70mm F2.8 L USM £1049
70-200mm F2.8 L IS II USM £1999
70-200mm F4 L USM £529
100mm F2.8 L IS USM Macro £779
100-400mm F4.5-5.6 IS USM £1299
10-22mm F3.5-4.5 £689
15-85mm F3.5-5.6 IS USM £599
18-55mm F3.5-5.6 IS USM £139
55-250mm F4-5.6 IS £189
50/1.8 II £99
60mm F2.8 USM Macro £379
70-300mm F4-5.6 IS USM £429

Metz

24 AF-1 Flash £57
36 AF-5 Flash £79
44 AF-1 Flash £145
50 AF-1 Flash £179
50 AF-2 Flash £279
15 MS-1 Wireless Macro Flash £289

OLYMPUS

9-18mm F4-5.6 M.Zuiko £459
12mm F2 M.Zuiko £669
14-150mm F4-5.6 M.Zuiko £449
14-42mm F3.5-5.6 M.Zuiko £109
17mm F2.8 M.Zuiko £199
40-150mm F4-5.6 MSC M.Zuiko £229
45-150mm F4-5.6 MSC M.Zuiko £199
75-300mm F4-5.6 MSC M.Zuiko £649

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8-16/4.5-5.6 DC HSM £549
10-20/4.5-5.6 EX DC HSM £429
10-20/3.5 EX DC HSM £499
105/2.8 EX Macro DG £399
120-400/4.5-5.6 APO OS £719
12-24/4.5-5.6 II DG HSM £699
120-300/2.8 EX DG OS HSM £2049
150-500/5.6-6.3 APO DG OS £849
17-50/2.8 EX DC OS HSM £559
17-70/2.8-4.5 DC OS £349
18-50/2.8-4.5 DC OS HSM £179
18-125/3.5-5.6 DC OS £259
18-250/3.5-6.3 DC OS HSM £399
18-50/2.8 EX DG Macro £309
24-70/2.8 IF EX DG HSM £639
30/1.4 EX DC £379
4.5/2.8 EX HSM Circular Fisheye £597
50-150/2.8 EX DC Mk2 £565
50-500/4.5-6.3 DG HSM OS £1269
50/1.4 EX DG HSM £379
50/2.8 Macro DG £255
50-200/4.5-6.3 DC OS HSM £235
70-200/2.8 EX APO DG £599
70-200/2.8 EX DG OS HSM £999
70-300/4.5-6.3 APO DG Macro £179
70-300/4.5-6.3 Macro Super DG £129
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EF 610 DG ST Flash £159
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14-24/2.8 £1319
16-35/4G VR AF-S £859
16-85/3.5-5.6 VR AF-S DX £459
17-55/2.8 IF ED AF-S DX £1099
18-105/3.5-5.6G AF-S VR £179
18-200/3.5-5.6 VR II AF-S DX £599
18-55/3.5-5.6G AF-S VR £99
24/1.4G AF-S ED £1629
24-70/2.8G AF-S ED £1259
24-120/3.5-5.6G AF-S VR IF £539
28-300/3.5-5.6G ED VR AF-S £699
35/1.4G AF-S £1399
35/1.8G AF-S £179
50/1.4 D £245
50/1.4G AF-S £309
50/1.8 D £114
NEW 50/1.8G AF-S £169
55-200/4.5-5.6 G AF-S DX VR £219
55-300/4.5-5.6G ED VR AF-S DX £269
60/2.8 AF-S Micro £399
70-200/2.8G ED VR II AF-S £1679
70-300/4.5-5.6G AF-S VR £439
200-400/4G ED VR II AF-S £3199
85/1.4G AF-S £1279
85/1.8 D £319
85/3.5G ED VR AF-S DX Micro £429
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SB 900 Flash £329

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D3100 Body + 18-55VR £399

Panasonic

G3 From £439

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GF3 From £359

Panasonic

GH2 From £629

Panasonic

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8/3.5 Fisheye - M4/3 £579
25mm/1.4 Leica DG Lens - M4/3 £489
14/2.5 Aspherical - M4/3 Unboxed £239
14-42/3.5-5.6 MEGA OIS - M4/3 £149
14-140/4.5-5.6 MEGA OIS - M4/3 £882
20/1.7 Lumix G Vario - M4/3 £279
45/2.8 MEGA OIS G Vario - M4/3 £589
45-200/4.5-5.6 MEGA OIS - M4/3 £289
100-300/4.5-5.6 MEGA OIS - M4/3 £459

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14-42 £755
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| CANON EOS 50D 15.1 Mp COMPLETE WITH ALL ACCESS | MINT BOXED £525.00 |
| CANON EOS 40D 10.1 Mp COMPLETE WITH ALL ACCESS | MINT £445.00 |
| CANON EOS 40D 10.1 Mp COMPLETE WITH ALL ACCESS | EXC++ BOXED £399.00 |
| CANON EOS 20D 8.0 Mp COMPLETE WITH ALL ACCESS | MINT BOXED £215.00 |
| CANON EOS 450D 12.2 Mp WITH ALL ACCESSORIES | MINT £295.00 |
| CANON EOS 50D 15.1 Mp + 18-55 IS LENS + ALL ACCESS | MINT BOXED £465.00 |
| CANON POWERSHOT G7 COMPLETE WITH ALL ACCESS | MINT £225.00 |
| CANON POWERSHOT G10 COMPLETE WITH ALL ACCESS | MINT BOXED £279.00 |
| CANON POWERSHOT G11 COMPLETE WITH ALL ACCESS | EXC++ BOXED £275.00 |
| CANON 220 EX SPEEDLITE | MINT- £69.00 |
| CANON 270 EX SPEEDLITE | MINT BOXED £115.00 |
| CANON 280 EX SPEEDLITE | MINT BOXED £99.00 |
| CANON 430 EX SPEEDLITE | MINT BOXED £149.00 |
| CANON 430 EX SPEEDLITE MKII | MINT BOXED £169.00 |
| CANON 550 EX SPEEDLITE | MINT BOXED £215.00 |
| CANON 580 EX SPEEDLITE | MINT BOXED £269.00 |
| CANON 580 EX SPEEDLITE | MINT BOXED £245.00 |
| CANON 580 EX MK II SPEEDLITE | MINT BOXED £325.00 |
| CANON MR-14EX MACRO LITE RING FLASH | MINT £325.00 |
| CANON BG-E2 BATT GRIP FOR EOS 20D/30D/40D | MINT BOXED £95.00 |
| CANON BG-E2N BATT GRIP FOR EOS 20D/30D/40D/50D | MINT BOXED £99.00 |
| CANON BG-E3 BATT GRIP FOR EOS 350D/400D | MINT BOXED £65.00 |
| CANON BG-E4 BATT GRIP FOR EOS 5D | MINT BOXED £99.00 |
| CANON BG-E5 BATT GRIP FOR EOS 450D/500D/1000D | MINT BOXED £75.00 |
| CANON BG-E6 BATT GRIP FOR CANON EOS 5D MK II | MINT BOXED AS NEW £179.00 |
| CANON ST-E2 SPEEDLITE TRANSMITTER | MINT BOXED AS NEW £138.00 |
| CANON OFF CAMERA CORD 2 | MINT BOXED £35.00 |
| CANON LP-E6 BATTERY FOR EOS 5D MKII/7D | MINT BOXED £45.00 |
| FUJI S5 PRO BODY 12.34 Mp COMPLETE + ALL ACCESS | MINT BOXED £525.00 |
| FUJI S7000 FINEPIX DIGITAL 6.3Mp 6x ZOOM COMPLETE | MINT BOXED £75.00 |
| NIKON D300S BODY KIT COMPLETE + ALL ACCESSORIES | MINT BOXED £899.00 |
| NIKON D3000 BODY KIT 10.2 Mp WITH 18-55 VR LENS | MINT BOXED £289.00 |
| NIKON D90 BODY COMPLETE (ONLY 1654 ACTUATIONS) MINT BOXED AS NEW £445.00 | |
| NIKON D80 BODY 10.2 Mp WITH ALL ACCESSORIES | MINT BOXED £299.00 |
| NIKON D80 BODY 10.2 Mp WITH ALL ACCESSORIES | MINT- £285.00 |
| NIKON D70S BODY COMPLETE (ONLY 480 ACTUATIONS) | MINT BOXED £245.00 |
| NIKON D70S BODY COMPLETE WITH ALL ACCESSORIES | MINT £199.00 |
| NIKON D70 BODY COMPLETE WITH ACCESSORIES | MINT £195.00 |
| NIKON D100 + MB-D-100 GRIP COMPLETE WITH ACCESS | MINT £199.00 |
| NIKON D100 BODY COMPLETE WITH ALL ACCS. | MINT BOXED £179.00 |
| NIKON SB 400 SPEEDLIGHT | MINT BOXED £99.00 |
| NIKON SB 800 SPEEDLIGHT | MINT BOXED £239.00 |
| SIGMA EM-140 D6 MACRO FLASH FOR NIKON ITTL | MINT BOXED £199.00 |
| NIKON MB - D200 BATT GRIP FOR D200/FUJI S5 PRO | MINT BOXED £89.00 |
| NIKON EF-6 AC ADAPTOR FOR D2H/D2X/D2Xs/D3/D3X/D3s | MINT BOXED £60.00 |
| NIKON EH-5 MAINS ADAPTOR FOR D50/70/50S/100 | MINT BOXED £45.00 |
| NIKON ML-3 REMOTE CONTROL SET TRANS & RECEIVER | MINT CASED £169.00 |
| NIKON MC 36 REMOTE CONTROL | NEW £119.00 |
| NIKON SKGA FLASH BRACKET | MINT BOXED AS NEW £199.00 |
| NIKON SKG FLASH BRACKET | MINT BOXED AS NEW £199.00 |
| OLYMPUS E-PL1 WITH 14-42mm, 17mm & FINDER | MINT BOXED AS NEW £345.00 |
| OLYMPUS E-PL1 WITH 14-42mm, 17mm & FINDER COMP | MINT BOXED AS NEW £445.00 |
| OLYMPUS 17mm f2.8 & FINDER ZUIKO DIG MICRO 4/3rds | MINT AS NEW £199.00 |
| OLYMPUS 14 - 45mm f3.5/5.6 ZUIKO DIGITAL 4/3rds LENS | MINT £125.00 |
| OLYMPUS 11 - 22mm f2.8/3.5 ZUIKO DIGITAL 4/3rds LENS | MINT UNUSED £399.00 |
| PENTAX 18 - 55mm f3.5/5.6 AL WEATHER RESISTANT | MINT BOXED £99.00 |
| PENTAX BG4 BATTERY GRIP FOR K7 | MINT BOXED AS NEW £195.00 |
| PANASONIC GF1 BODY COMPLETE WITH ALL ACCESS | MINT BOXED £295.00 |
| PANASONIC DMW-CGL15E-K GF1 CASE FOR GF1 | MINT BOXED £35.00 |
| RICOH BR DIGITAL 10Mp 7.1X ZOOM (28-200) 2.75" SCR | NEW £99.00 |
| SONY ALPHA NEX-5 WITH 18-55mm & ALL ACCESS | MINT BOXED AS NEW £345.00 |
| SONY ALPHA NEX-5 WITH 18-55mm & 16mm + ACC | MINT BOXED AS NEW £445.00 |
| SONY E16mm f2.8 PANCAKE LENS FOR NEX-3/NEX-5 | MINT CASED AS NEW £129.00 |
| SONY ALPHA 100 BODY WITH SONY 18 - 70 LENS | MINT £189.00 |
| SONY ALPHA 50mm f1.4 A/F LENS | MINT BOXED £225.00 |
| SONY ALPHA 24 - 105mm f3.5/4.5 ("NEW UNUSED") | NEW £199.00 |
| SONY ALPHA 28 - 75mm f2.8 SAM LENS | MINT BOXED £495.00 |
| SONY ALPHA 70 - 400mm f4.5/6.6 G SSM LENS | MINT BOXED £1,175.00 |
| MINOLTA 28mm f2.8 A/F MINOLTA/SONY FIT | MINT £125.00 |
| MINOLTA 24 - 105mm f3.5/4.5 A/F "D" MIN/SONY FIT | MINT £145.00 |
| SIGMA 18 - 200mm f3.5/6.3 DC SLD GLASS FOR SONY | MINT BOXED £125.00 |
| TAMRON 70 - 300mm f4.5/6.3 DI LD MACRO SONY FIT | MINT BOXED AS NEW £95.00 |
| SIGMA 2.0 x APO DG T/CONVERTER FOR SONY ALPHA | MINT BOXED £145.00 |
| SIGMA EM-140 D6 MACRO FLASH FOR SONY ALPHA | MINT BOXED £225.00 |
| SONY ALPHA HVL-F36AM FLASH GUN | MINT CASED £145.00 |
| SONY ALPHA HVL-F58AM FLASH GUN | MINT CASED £299.00 |
| NISSIN DI 866 PRO FLASHGUN FOR SONY ALPHA | MINT BOXED £145.00 |

Canon Autofocus, Digital Lenses & Accessories

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| CANON EOS 1NRS BODY | MINT BOXED £399.00 |
| CANON EOS 1NRS BODY | MINT- £379.00 |
| CANON EOS 1NHS | MINT BOXED £299.00 |
| CANON EOS 3 BODY | EXC+++ £159.00 |
| CANON EOS 5 BODY | EXC+++ £59.00 |
| CANON EOS 100 BODY | MINT- £39.00 |
| CANON EOS 3000N BODY | MINT- £30.00 |
| CANON EOS 500N BODY | MINT- £49.00 |
| CANON EOS RT BODY (PELICAN MIRROR) | MINT- £99.00 |
| CANON 70 - 200mm f4 USM "L" IMAGE STABILIZER | MINT BOXED AS NEW £849.00 |
| CANON 70 - 300mm f4.5/5.6 USM IMAGE STAB DO LENS | MINT BOXED £875.00 |
| CANON 70 - 200mm f2.8 USM "L" IMAGE STABILIZER | MINT CASED AS NEW £1,395.00 |
| CANON 80 - 200mm f2.8 USM "L" (SUPERB LENS) | MINT BOXED AS NEW £599.00 |
| CANON 85mm f1.2 USM "L" MK II COMPLETE WITH HOOD | MINT £1,299.00 |
| CANON 300mm f4 USM "L" IMAGE STABILIZER | MINT CASED AS NEW £999.00 |
| CANON 400mm f5.6 USM "L" WITH CASE | MINT BOXED £925.00 |
| CANON 400mm f5.6 USM "L" WITH CASE ("UNUSED") | MINT BOXED AS NEW £965.00 |
| LENSBABY COMPOSER + FISHEYE OPTIC + 2 AP KITS | MINT CASED £199.00 |
| CANON 20mm f2.8 USM COMPLETE WITH HOOD | MINT £325.00 |
| CANON 24mm f2.8 EF | MINT £235.00 |
| CANON 50mm f1.8 MK II | MINT BOXED £75.00 |
| CANON 50mm f2.5 COMPACT MACRO | MINT £189.00 |
| CANON 60mm f2.8 EFS USM MACRO | MINT £295.00 |
| CANON 100mm f2 USM | MINT £315.00 |
| CANON EF LENS SIZE CONVERTER | MINT CASED £125.00 |
| CANON 17 - 85mm f4.5/5.6 IMAGE STABILIZER | MINT £225.00 |
| CANON 18 - 55mm f3.5/5.6 EF-S | MINT £69.00 |
| CANON 18 - 55mm f3.5/5.6 EF-S IMAGE STABILIZER | MINT BOXED £99.00 |
| CANON 18 - 135mm f3.5/5.6 EF-S IMAGE STABILIZER | MINT BOXED AS NEW £245.00 |
| CANON 20 - 35mm f3.5/4.5 USM | MINT- £185.00 |
| CANON 24 - 85mm f3.5/4.5 EF USM SILVER (UNUSED) | MINT £175.00 |
| CANON 28 - 80mm f3.5/5.6 USM | MINT £79.00 |
| CANON 28 - 80mm f3.5/5.6 AUTOFOCUS | MINT £49.00 |
| CANON 28 - 105mm f3.5/4.5 USM | MINT BOXED £159.00 |
| CANON 28 - 135mm f3.5/5.6 USM IS IMAGE STAB + HOOD | MINT BOXED £269.00 |
| CANON 28 - 200mm f3.5/5.6 USM + HOOD | MINT BOXED £239.00 |
| CANON 75 - 300mm f4.5/5.6 USM MK II WITH HOOD | MINT £195.00 |
| CANON 75 - 300mm f4.5/5.6 USM MK III (LATEST) | MINT BOXED AS NEW £165.00 |
| CANON 70 - 300mm f4.5/5.6 USM IMAGE STABILIZER | MINT BOXED £329.00 |
| CANON 75 - 300mm f4.5/5.6 USM IMAGE STABILIZER + HOOD | MINT BOXED £285.00 |
| CANON 80 - 200mm f4.5/5.6 EF MK II | MINT BOXED £65.00 |
| CANON 80 - 200mm f4.5/5.6 EF USM | MINT £89.00 |
| CANON 1.4x EXTENDER MK II | MINT CASED AS NEW £279.00 |
| SIGMA 1.4 EX CONVERTER | MINT CASED £115.00 |
| SIGMA 2.0 EX CONVERTER | MINT CASED £149.00 |
| CANON FIT TELEPLUS 2X MC7 ELEMENT TELECONVERTER | MINT £89.00 |
| CANON PB E2 BOOSTER FOR EOS 1V/EOS3 etc | MINT- £75.00 |
| CANON PB-E1 BOOSTER FOR EOS 1 etc | MINT £59.00 |

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| CANON 540 EZ FLASH + INST | MINT CASED £99.00 |
| CANON 540 EZ FLASH + INST | MINT- CASED £89.00 |
| CANON 420 EZ FLASH | MINT CASED £49.00 |
| CANON ANGLE FINDER C | MINT- £39.00 |
| CANON TC 80N3 REMOTE CONTROLLER | MINT BOXED £85.00 |
| CANON LC3 TRANSMITTER AND RECEIVER | MINT £145.00 |
| CANON LC3 TRANSMITTER AND RECEIVER | MINT- £165.00 |
| SIGMA 15mm f2.8 EX DG FISHEYE LENS (LATEST) | MINT BOXED AS NEW £425.00 |
| SIGMA 20mm f1.8 EX DG ASPHERIC RF (LATEST) | MINT BOXED £345.00 |
| SIGMA 20mm f1.8 EX DG ASPHERIC RF (LATEST) | MINT - CASED £299.00 |
| SIGMA 24mm f1.8 EX DG LENS | MINT + HOOD £299.00 |
| SIGMA 30mm f1.4 EX DC SLD & ELD GLASS (LATEST) | MINT BOXED £275.00 |
| SIGMA 70mm f2.8 EX DG MACRO (LATEST) | MINT BOXED AS NEW £289.00 |
| SIGMA 105mm f2.8 EX MACRO | MINT CASED £269.00 |
| SIGMA 300mm f2.8 EX DG HSM (LATEST VERSION) | MINT CASED AS NEW £1,595.00 |
| SIGMA 500mm f4.5 EX DG HSM (LATEST VERSION) | MINT CASED £2,975.00 |
| SIGMA 17 - 35mm f2.8/4 EX ASPHERICAL | MINT BOXED £195.00 |
| SIGMA 18 - 50mm f3.5/5.6 DC ZOOM | MINT £75.00 |
| SIGMA 18 - 125mm f3.8/5.6 DC OS HSM (LATEST) | MINT CASED £195.00 |
| SIGMA 24 - 70mm f2.8 EX DG MACRO + HOOD | MINT CASED £395.00 |
| SIGMA 28 - 135mm f3.8/5.6 MACRO ASPHERICAL + FILTER | MINT + HOOD £95.00 |
| SIGMA 70 - 200mm f2.8 EX DG HSM MACRO II | MINT BOXED £675.00 |
| TAMRON 28 - 75mm f2.8 XR Di SP LD GLASS (LATEST) | MINT + HOOD £245.00 |
| TAMRON 200 - 500mm f5.6/6.3 SP Di LATEST SUPERBIMINT BOXED AS NEW £575.00 | |
| TOKINA 10 - 17mm f3.5/4.5 AT-X DX LENS (LATEST) | MINT £375.00 |

Contax 'G' Compacts & SLR

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|---|---------------------|
| CONTAX G1 BODY | MINT- £175.00 |
| CONTAX TX TITANIUM COMPACT + LEATHER CASE | MINT CASED £399.00 |
| CONTAX 90mm f2.8 SON G + FILTER + CONTAX HOOD | MINT BOXED £245.00 |
| CONTAX 90mm f2.8 SONNAR "G" | MINT- £199.00 |
| CONTAX TLA 140 FLASH | MINT CASED £49.00 |
| CONTAX TLA 200 FLASH BLACK | MINT CASED £95.00 |
| CONTAX RX BODY (REALLY NICE BODY) | MINT BOXED £295.00 |
| CONTAX ARIA BODY (SUPERB STRAP INSTRUCTIONS) | MINT BOXED £269.00 |
| CONTAX ARIA BODY (STRAP INSTRUCTIONS) | EXC++ BOXED £199.00 |
| CONTAX RTS1 QUARTZ BODY | EXC++ £119.00 |
| CONTAX FIT YASHICA 28mm f2.8 SUPERB CONDITION | MINT £85.00 |
| CONTAX 45mm f2.8 TESSAR PANCAKE | MINT- £175.00 |
| CONTAX 85mm f1.4 PLANAR MM | MINT- £495.00 |
| CONTAX TLA 280 FLASH | MINT- £95.00 |
| CONTAX MITAR III 1.4 x TELECONVERTER | NEW £225.00 |

Leica 'M', 'R' & Screw & Binoculars

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| LEICA M8 BLACK BODY COMPLETE WITH ALL ACCESS | MINT BOXED £1,699.00 |
| LEICA M6 TTL CHROME BODY 0.72 | MINT BOXED £899.00 |
| LEICA M6 BODY CHROME 0.72 | MINT BOXED £875.00 |
| LEICA M6 BODY BLACK 0.72 | MINT BOXED £850.00 |
| LEICA M6 BODY BLACK 0.72 | EXC+++ BOXED £765.00 |
| LEICA Mda body (SUPERB CONDITION) | MINT- £575.00 |
| LEICA M g WITH 5cm f2 SUMMITAR & CASE | EXC+++ £875.00 |
| LEICA M g WITH CASE | MINT CASED £795.00 |
| LEICA M f RED DIAL BODY | MINT CASED £399.00 |
| LEICA M a BODY | MINT CASED £289.00 |
| LEICA M f RED DIAL WITH 5cm f3.5 ELMAR + CASE | MINT CASED £695.00 |
| LEICA 5cm f3.5 COLL. ELMAR | MINT- £245.00 |
| LEICA M ZEISS 21mm f2.8 M ZM BIOGON (SUPERB LENS) MINT BOXED AS NEW £865.00 | |
| LEICA 24mm f2.8 ELMARIT-M BLACK ASPHERIC + FINDER | MINT BOXED £1,999.00 |
| LEICA 35mm f1.4 SUMMILUX M BLACK ASPHERIC + HOOD | MINT CASED £2,799.00 |
| LEICA 50mm f2.8 COLLAPSIBLE ELMAR M BLACK | EXC+++ £525.00 |
| LEICA 5cm f2 COLLAPSIBLE SUMMITAR WITH M MOUNT | MINT- £299.00 |
| LEICA 90mm f2.8 ELMARIT M BLACK | MINT BOXED AS NEW £995.00 |
| LEICA 90mm f2.8 ELMARIT CHROME FOR M (20885#) | MINT £395.00 |
| LEICA 135mm f2.8 ELMARIT M FOR M3 | MINT £345.00 |
| LEICA 135mm f4.5 HEKTOR + HOOD | EXC++ £399.00 |
| LEICA 9cm FINDER | MINT £99.00 |
| LEICA ADAPTOR RING SCREW TO M VARIOUS TYPES | MINT £45.00 |
| LEICA NEOPRENE CAMERA CARRYING STRAP | MINT BOXED £29.00 |
| LEICA M BELLOWS UNIT | MINT £75.00 |
| LEICA HANDGRIP FOR M6/M7 MP etc | MINT BOXED AS NEW £79.00 |
| LEICA MOTOR M FOR M6 / M6TTL / M7 | MINT BOXED £325.00 |
| LEICA SF20 FLASH + CASE ("UNUSED") | MINT BOXED £89.00 |
| LEICA SF240 FLASH WITH DIFFUSER AND CASE | MINT £185.00 |
| LEICA ERC LEATHER CASE (14508) FOR M6/M6TTL/M7 | MINT BOXED £99.00 |
| LEICA 5cm f2 SUMMAR SCREW | MINT- £195.00 |
| LEICA 9cm f4 ELMAR CHROME | MINT £199.00 |
| LEICA R9 BODY ANTHRACITE (SUPERB EXAMPLE) | MINT BOXED AS NEW £945.00 |
| LEICA R7 BODY BLACK | MINT- £445.00 |
| LEICA R4 BODY BLACK + STRAP | MINT BOXED £245.00 |
| LEICAFLX SL BODY CHROME | MINT BOXED £299.00 |
| LEICA 21mm f4 SUPER ANGULON R | MINT BOXED £599.00 |
| LEICA 50mm f2 SUMM ROM COLLECTOR UNUSED | MINT BOXED AS NEW £595.00 |
| LEICA 60mm f2.8 MACRO-ELMARIT R ROM ("UNUSED") | MINT BOXED AS NEW £699.00 |
| LEICA 60mm f2.8 MACRO-ELMARIT R 3 CAM + 1:1 ADAPTOR | MINT- £545.00 |
| LEICA 180mm f4 ELMARIT R 3 CAM | EXC++ £345.00 |
| LEICA 560mm f6.8 TELYT R | MINT- £699.00 |
| LEICA 28 - 50mm f3.5/4.5 VARIO ELMAR ROM | MINT BOXED AS NEW £445.00 |
| LEICA 28 - 70mm f3.5/4.5 VARIO ELMAR ROM | MINT- £369.00 |
| LEICA 28 - 70mm f3.5/4.5 VARIO ELMAR R | EXC++ £299.00 |
| LEICA 70 - 210mm f4 VARIO ELMAR R | EXC++ £399.00 |
| LEICA WINDER R FOR R9/R8 | MINT BOXED AS NEW £275.00 |
| LEICA R8 REMOTE CONTROL UNIT | MINT BOXED AS NEW £165.00 |
| LEICA DUOVID 8 - 12 x 42 BINOCULARS BLACK + CASE | MINT BOXED £1,195.00 |
| LEICA 7 x 42 TRINOVID BA BINOCULARS ("UNUSED") | MINT BOXED AS NEW £699.00 |
| LEICA 7 x 50 BINOCULARS CIRCA 1960 REALLY BRIGHT | EXC+++ CASED £99.00 |
| MINOX 10x25 BR COMPACT BINOCULARS + CASE | MINT £125.00 |
| ZEISS 8 x 30B BINOCULARS | MINT CASED £345.00 |

Voigtlander Screw & Bayonet for Leica M etc

| | |
|---|---------------------------|
| VOIGTLANDER BESSA T BODY BLACK ("UNUSED") | MINT BOXED AS NEW £245.00 |
| VOIGTLANDER 15mm f4.5 S/W HELIAR ASP + FOR BLACK | MINT BOXED AS NEW £295.00 |
| VOIGTLANDER 25mm f4 SKOPAR + FINDER BLACK | MINT BOXED AS NEW £295.00 |
| VOIGTLANDER 25mm f4 SKOPAR + FINDER SILVER | MINT BOXED AS NEW £295.00 |
| VOIGTLANDER 28mm f1.9 ULTRON ASPHERICAL SILVER MINT BOXED AS NEW £345.00 | |
| VOIGTLANDER 75mm f2.5 COLOR HELIAR MC CHROME | MINT £275.00 |
| VOIGTLANDER 75mm f1.8 HELIAR CLASS VM M MOUNT | MINT BOXED AS NEW £495.00 |
| VOIGTLANDER 90mm f3.5 APO LANTHAR (BLK) | MINT BOXED AS NEW £235.00 |
| VOIGTLANDER VC METER SILVER (REALLY NICE METER) MINT BOXED AS NEW £145.00 | |
| VOIGTLANDER LH1 HOOD FOR 21.25, 28mm LENSES | MINT BOXED AS NEW £145.00 |
| VOIGTLANDER BESSA WINDER / GRIP FOR T & R2 | MINT BOXED AS NEW £129.00 |
| VOIGTLANDER SCREW TO M LENS ADAPTOR | MINT BOXED AS NEW £35.00 |
| VOIGTLANDER ANGLE FINDER + 15.21, 25mm ADAPTORS | MINT BOXED AS NEW £279.00 |

Medium & Large Format

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| BRONICA ETRS BODY ONLY | MINT- £75.00 |
| BRONICA ETRSc BODY +120 BACK | EXC++ £85.00 |
| BRONICA 40mm f4.5 ZENZANON MC | MINT- £195.00 |
| BRONICA 40mm f4 PE LENS | MINT BOXED £289.00 |
| BRONICA 100mm f4 MACRO ZENZANON PE | MINT £225.00 |
| BRONICA 105mm f4.5 ZENZANON MACRO PE 1:1 | MINT BOXED £299.00 |
| BRONICA 150mm f3.5 ZENZANON E MC | MINT BOXED £149.00 |
| BRONICA 150mm f3.5 ZENZANON E MC | MINT £129.00 |
| BRONICA 150mm f4 PE | MINT £125.00 |
| BRONICA 150mm f4 E | MINT- £99.00 |
| BRONICA 250mm f5.6 MC | MINT + HOOD £149.00 |
| BRONICA 500mm f8 ZENZANON | MINT £595.00 |
| BRONICA MOTOR DRIVE E II | MINT BOXED £149.00 |
| BRONICA 120 BACK | EXC++ £30.00 |

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| BRONICA ETRS 120 BACK | MINT £69.00 |
| BRONICA PLAIN PRISM FOR ETRS/ETRSI | MINT CASED £69.00 |
| BRONICA 90 DEGREE PRISM FINDER | EXC++ £95.00 |
| BRONICA AEI PRISM FINDER | MINT- £89.00 |
| BRONICA SQ-A + 80mm f2.8 PS LENS + WLF + 120 BACK | MINT- £275.00 |
| BRONICA SQAM BODY + GRIP DRIVE | MINT- £125.00 |
| BRONICA 50mm f3.5 ZENZANON S | EXC+++ £119.00 |
| BRONICA 100mm f4 MACRO ZENZANON PE | MINT £245.00 |
| BRONICA 150mm f3.5 ZENZANON S | MINT- £165.00 |
| BRONICA 200mm f2.8 MACRO ZENZANON PE | MINT BOXED £99.00 |
| CONTAX MFB-2 POLAROID BACK FOR CONTAX 645 | NEW £195.00 |
| FUJI GW 670 MK III C/W 90mm f3.5 LENS | MINT BOXED £675.00 |
| MAMIYA 150mm f4.5L G LENS FOR MAMIYA 6 | MINT £299.00 |
| MAMIYA RZ 67 PRO WITH 110 LENS & BACK + WINDER | MINT- £499.00 |
| MAMIYA 65mm f4 SEKOR Z LENS FOR RZ + HOOD | MINT £159.00 |
| MAMIYA 65mm f4 L LENS FOR RZ | MINT- £399.00 |
| MAMIYA 180mm f4.5 SEKOR Z W FOR RZ | MINT- £195.00 |
| MAMIYA 250mm f4.5 LENS FOR RZ | MINT- £195.00 |
| MAMIYA BACKS, BELLGOWS HOOD, POL BACK | IN STOCK PHONE |
| MAMIYA 150mm f3.5 A/F FOR 645 A/F | MINT £299.00 |
| MAMIYA 210mm f4 SEKOR C FOR 645 | MINT CASED £195.00 |



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PRINTER INK CARTRIDGES



EPSON

COMPATIBLE & ORIGINAL INK



At Premier Ink Supplies, we stock two types of cartridges for Epson printers - **Originals**, which are made by Epson, and **Compatibles**, which are made by a UK company called **Jet Tec**. Using **Jet Tec Compatibles** is a way of saving money, without compromising on the quality of your prints. Here're the results from two independent ink tests that agree...

"Jet Tec's colours were superb, with single greys and blacks very close to Epson ...so Jet Tec wins!"

- Total Digital Photography Magazine

"What we're looking at here is not only the best choice of ink for the R300 printer, but also the best ink in this group test, period. There's just no getting away from the superb combination of performance and pricing"

- Computer Upgrade Magazine

Digital
PHOTOGRAPHY

Ink Test Winner



| Cartridge Code: | Originals: | Jet Tec Compatibles: | Suitable EPSON Printers: |
|--------------------------|--|---------------------------|---|
| T007 Black | £22.99 16ml | £3.99 20ml, 3 for £10.99 | Photo 790, 870, 890, 895, 900, 915, 1290 |
| T008 Colour | £18.99 46ml | £4.99 50ml, 3 for £13.99 | Photo 790, 870, 890, 895, 915 |
| T009 Colour | £26.99 66ml | £4.99 70ml, 3 for £13.99 | Photo 900, 1270, 1290 |
| T026 Black | £19.99 16ml | £3.99 20ml, 3 for £10.99 | Photo 810, 830, 830u, 925, 935 |
| T027 Colour | £22.99 46ml | £4.99 50ml, 3 for £13.99 | |
| T036 Black | £9.99 10ml | £3.99 13ml, 3 for £10.99 | C42, C44, C46 |
| T037 Colour | £11.99 25ml | £4.99 31ml, 3 for £13.99 | |
| T040 Black | £39.99 17ml | £3.99 20ml, 3 for £10.99 | C62, CX3200 |
| T041 Colour | £29.99 37ml | £4.99 46ml, 3 for £13.99 | |
| T050 Black | £29.99 15ml | £2.99 16ml, 3 for £7.99 | 440, 460, 660, Photo 700, 750, 1200 |
| T051 Black | £29.99 24ml | £2.99 26ml, 3 for £7.99 | 740, 760, 800, 850, 860, 1100 |
| T052 Colour | £29.99 35ml | £3.99 39ml, 3 for £10.99 | 440, 640, 660, 740, 760, 1100 |
| T053 Colour | £29.99 43ml | £3.99 48ml, 3 for £10.99 | Photo 700, 750 |
| T0341-T0347 Set of 7 | £119.99 set of 7 | Check Website. | Photo 2100 |
| T0341/8, each | £14.99 17ml | Check Website. | |
| T0342/3/4, each | £17.99 17ml | Check Website. | |
| T0345/6/7, each | £17.99 17ml | Check Website. | |
| T0441-T0454 Set of 4 | £42.99 set of 4 | £14.99, 3 sets for £42.99 | C64, C66, C68, C66, CX3600/3650, CX6400, CX6600 |
| T0441 Black | £17.99 13ml | £4.99 21ml, 3 for £13.99 | |
| T0452/3/4, each | £9.99 8ml | £3.99 21ml, 3 for £10.99 | R200, R220, R300, R320, R340 |
| T0481-T0486 Set of 6 | £64.99 set of 6 | £19.99, 3 sets for £56.99 | RX500, RX600, RX620, RX640 |
| T0481/2/3, each | £14.99 13ml | £3.99 21ml, 3 for £10.99 | |
| T0484/5/6, each | £14.99 13ml | £3.99 21ml, 3 for £10.99 | Photo R800, R1800 |
| T0540-T0549 Set of 8 | £102.99 set of 8 | £35.99, 3 sets for £99.99 | |
| T0540 Gloss | £7.99 13ml | £3.99 21ml, 3 for £13.99 | |
| T0541/2/3/4, each | £13.99 13ml | £4.99 21ml, 3 for £13.99 | Photo R240, R245, RX420, RX425, RX520, RX525 |
| T0547/8/9, each | £13.99 13ml | £4.99 21ml, 3 for £13.99 | |
| T0551-T0554 Set of 4 | £32.99 set of 4 | £14.99, 3 sets for £42.99 | |
| T0551 Black | £8.99 8ml | £4.99 21ml, 3 for £10.99 | |
| T0552/3/4, each | £8.99 8ml | £3.99 21ml, 3 for £10.99 | Photo R2400 |
| T0591-T0599 Set of 8 | £94.99 set of 8 | Check Website. | |
| T0591/2/3, each | £11.99 13ml | Check Website. | |
| T0594/5/6, each | £11.99 13ml | Check Website. | |
| T0597/8/9, each | £11.99 13ml | Check Website. | |
| T0611-T0614 Set of 4 | £32.99 set of 4 | £14.99, 3 sets for £42.99 | D66, D68, DX3800/3850, DX4200/4250, DX4600/4650 |
| T0611 Black | £8.99 8ml | £4.99 21ml, 3 for £13.99 | |
| T0612/3/4, each | £8.99 8ml | £3.99 21ml, 3 for £10.99 | S20, S21, SX100/105/110/115/200/205/210/215 |
| T0711-T0714 Set of 4 | £32.99 set of 4 | £14.99, 3 sets for £42.99 | SX400/405/415/515, D78/82/120, 640W, BX300 |
| T0711 Black | £8.99 7.4ml | £4.99 13ml, 3 for £13.99 | DX4000/4400/5000/5000/7000/7400/5400/5400 |
| T0712/3/4, each | £8.99 5.5ml | £3.99 13ml, 3 for £10.99 | Photo 1400 |
| T0791-T0796 Set of 6 | £69.99 set of 6 | Check Website. | |
| T0791/2/3, each | £11.99 10ml | Check Website. | |
| T0794/5/6, each | £11.99 10ml | Check Website. | |
| T0801-T0806 Set of 6 | £49.99 set of 6 | £19.99, 3 sets for £57.99 | Photo P50, R265, R265, R360 |
| T0801/2/3, each | £8.99 7.4ml | £3.99 13ml, 3 for £10.99 | RX560, RX565, RX665 |
| T0804/5/6, each | £8.99 7.4ml | £3.99 13ml, 3 for £10.99 | PX660, PX700/710W, PX800/810FW |
| T0870-T0879 Set of 8 | £76.99 set of 8 | Check Website. | Photo R1900 |
| T0870 Gloss | £7.99 11.4ml | Check Website. | |
| T0871/2/3/4, each | £9.99 11.4ml | Check Website. | |
| T0877/8/9, each | £9.99 11.4ml | Check Website. | |
| T0961-T0969 Set of 8 | £78.99 set of 8 | Check Website. | Photo R2800 |
| T0961/2/3/4/5, each | £9.99 11.4ml | Check Website. | |
| T0966/7/8/9, each | £9.99 11.4ml | Check Website. | |
| T1281-T1284 Set of 4 | £26.99 set of 4 | £14.99 set of 4 | S22, SX125, SX420W/425W, BX305F |
| T1281 Black | £7.99 5.9ml | £4.99 13ml | |
| T1282/3/4, each | £6.99 3.5ml | £3.99 10ml | |
| T1291-T1294 Set of 4 | £37.99 set of 4 | £16.99 set of 4 | SX420W/425W/525W/620FW, BX305F/320FW |
| T1291 Black | £10.99 11.2ml | £5.49 16ml | |
| T1292/3/4, each | £9.99 7ml | £4.49 13ml | |
| T1571-9, each NEW | £20.99 25.9ml each or £164.99 set of 8 | Photo R3000 | |
| T1591-9, each NEW | £14.99 17ml each or £109.99 set of 8 | Photo R2000 | |
| T5591-6, each | £12.99 13ml each or £64.99 set of 6 | Photo RX700 | |

Please call or check our website if you cannot find cartridges for your printer.

WIDE FORMAT INK

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| EPSON Stylus Pro 3800, 3880 | |
| T5801/5802/5803/5804/5805/5806/5807/5808/5809/580A/B 80ml each | £44.99 |
| EPSON Stylus Pro 4000, 4400, 7600, 9600 | |
| T5431/5432/5433/5434/5435/5436/5437/5438 110ml each | £44.99 |
| T5441/5442/5443/5444/5445/5446/5447/5448 220ml each | £69.99 |
| EPSON Stylus Pro 4800, 4880: | |
| T6051/6052/6053/6054/6055/6056/605C/6057/6138/6059 110ml | £44.99 |
| T6061/6062/6063/6064/6065/6066/606C/6067/6148/6069 220ml | £69.99 |
| EPSON Stylus Pro 7800, 7880, 9800: | |
| T6021/6022/6023/6024/6025/6026/602C/6027/6118/6029 110ml | £44.99 |
| T6031/6032/6033/6034/6035/603C/6037/6128/6039 220ml | £69.99 |

Please call or check our website for further details

Canon Compatibles

| | |
|-------------------------|--------|
| BCI3e Black 26ml | £2.99 |
| BCI6 B/C/M/Y 15ml | £2.99 |
| BCI6 PC/PM/RG 15ml | £2.99 |
| PGI5 Black 26ml | £4.99 |
| CLi8 B/C/M/Y/PC/PM 15ml | £3.99 |
| PGI520 Black 15ml | £4.99 |
| CLi521 B/C/M/Y/GY 9ml | £3.99 |
| PGI525 Black 15ml | £4.99 |
| CLi526 B/C/M/Y/GY 9ml | £3.99 |
| BCI24 Black 9ml | £1.99 |
| BCI24 Colour 16ml | £2.99 |
| PG37 Black 12ml | £9.99 |
| PG40 Black 28ml | £13.99 |
| PG50 Black 28ml | £12.99 |
| PG510 Black 11.5ml | £13.99 |
| PG512 Black 15ml | £14.99 |
| CL38 Colour 12ml | £12.99 |
| CL41 Colour 16ml | £16.99 |
| CL51 Colour 24ml | £14.99 |
| CL512 Colour 11.5ml | £15.99 |
| CL513 Colour 15ml | £16.99 |

Canon Originals

| | |
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| BCI3e Black 26ml | £10.99 |
| BCI6 B/C/M/Y 13ml | £9.99 |
| BCI6 PC/PM/RG 13ml | £9.99 |
| PGI5 Black 26ml | £12.99 |
| CLi8 B/C/M/Y 13ml | £11.99 |
| CLi8 PC/PM/RG 13ml | £11.99 |
| PGI7 Black 25ml | £11.99 |
| PGI9 Clear 151ml | £11.99 |
| PGI9 PB/M/B/C/M/Y 14ml | £10.99 |
| PGI9 PC/PM/RG/GY 14ml | £10.99 |
| PGI520 Black 15ml | £9.99 |
| CLi521 B/C/M/Y/GY 9ml | £8.99 |
| PGI525 Black 15ml | £9.99 |
| CLi526 B/C/M/Y/GY 9ml | £8.99 |
| PG37 Black 11ml | £12.99 |
| PG40 Black 16ml | £15.99 |
| PG50 Black 22ml | £22.99 |
| PG510 Black 9ml | £11.99 |
| PG512 Black 15ml | £15.99 |
| CL38 Colour 9ml | £16.99 |
| CL41 Colour 12ml | £19.99 |
| CL51 Colour 21ml | £26.99 |
| CL52 Photo 21ml | £19.99 |
| CL511 Colour 9ml | £15.99 |
| CL513 Colour 13ml | £19.99 |
| KP-361P Ink & Paper | £12.99 |
| KP-1081P Ink & Paper | £29.99 |

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HP Compatibles

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| No.21 Black 10ml | £7.99 |
| No.22 Colour 21ml | £11.99 |
| No.45 Black 46ml | £4.99 |
| No.56 Black 24ml | £9.99 |
| No.57 Colour 24ml | £12.99 |
| No.58 Photo 24ml | £12.99 |
| No.78 Colour 36ml | £9.99 |
| No.88XL B/C/M/Y each | £9.99 |
| No.110 Colour 12ml | £10.99 |
| No.300XL Black 18ml | £14.99 |
| No.300XL Colour 18ml | £16.99 |
| No.336 Black 10ml | £7.99 |
| No.337 Black 21ml | £10.99 |
| No.338 Black 21ml | £10.99 |
| No.339 Black 34ml | £12.99 |
| No.342 Colour 12ml | £10.99 |
| No.343 Colour 21ml | £12.99 |
| No.344 Colour 21ml | £14.99 |
| No.348 Photo 21ml | £12.99 |
| No.350XL Black 30ml | £14.99 |
| No.351XL Colour 20ml | £16.99 |
| No.363 Black 20ml | £6.99 |
| No.363 C/M/Y/PC/PM each | £4.99 |
| No.363 Set of 6 | £24.99 |

HP Originals

| | |
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| No.21 Black 5ml | £11.99 |
| No.22 Colour 5ml | £14.99 |
| No.38 All Colours 27ml each | £26.99 |
| No.56 Black 15ml | £16.99 |
| No.57 Colour 17ml | £24.99 |
| No.58 Photo 17ml | £22.99 |
| No.100 Grey 15ml | £22.99 |
| No.110 Colour 5ml | £18.99 |
| No.300 Black 4ml | £10.99 |
| No.300 Colour 4ml | £12.99 |
| No.301 Black 3ml | £9.99 |
| No.301 Colour 3ml | £11.99 |
| No.337 Black 11ml | £17.99 |
| No.338 Black 11ml | £17.99 |
| No.339 Black 21ml | £24.99 |
| No.343 Colour 7ml | £18.99 |
| No.344 Colour 14ml | £26.99 |
| No.350 Black 4.5ml | £11.99 |
| No.351 Colour 3.5ml | £13.99 |
| No.363 Black 6ml | £13.99 |
| No.363 C/M/Y/PC/PM each | £8.99 |
| No.363 Set of 6 | £39.99 |
| No.364 Black 6ml | £8.99 |
| No.364 PB/C/M/Y 3ml each | £7.99 |
| No.901 Black 4ml | £11.99 |
| No.901 Colour 5ml | £16.99 |
| No.920XL Black 45ml | £19.99 |
| No.920XL C/M/Y 6ml each | £8.99 |
| No.940XL Black 45ml | £23.99 |
| No.940XL C/M/Y 15ml each | £15.99 |

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Lexmark Compatibles

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| No.2 Colour | £11.99 |
| No.3 Black | £14.99 |
| No.16 Black | £10.99 |
| No.17 Black | £9.99 |
| No.26 Colour | £12.99 |
| No.27 Colour | £11.99 |
| No.31 Photo | £11.99 |
| No.32 Black | £9.99 |
| No.33 Colour | £11.99 |
| No.34 Black | £11.99 |
| No.35 Colour | £12.99 |

Lexmark Originals

| | |
|----------------------------|--------|
| No.1 Colour | £16.99 |
| No.14 Black | £16.99 |
| No.15 Colour | £18.99 |
| No.17 Black | £13.99 |
| No.23 Black | £14.99 |
| No.24 Colour | £16.99 |
| No.27 Colour | £14.99 |
| No.28 Black | £13.99 |
| No.29 Colour | £14.99 |
| No.32 Black | £15.99 |
| No.33 Colour | £17.99 |
| No.36 Black | £16.99 |
| No.37 Colour | £18.99 |
| No.43 Colour | £22.99 |
| No.44 Black | £18.99 |
| No.100 Black | £12.99 |
| No.100 Cyan / Mag / Yellow | £7.99 |

Many more in stock!

Brother Compatibles

| | |
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| LC900 Black | £3.99 |
| LC900 C/M/Y | £2.99 |
| LC900 Set of 4 | £11.99 |
| LC970 / 1000 Black | £3.99 |
| LC970 / 1000 C/M/Y | £2.99 |
| LC970 / 1000 Set of 4 | £11.99 |
| LC980 / 1100 Black | £3.99 |
| LC980 / 1100 C/M/Y | £2.99 |
| LC980 / 1100 Set of 4 | £11.99 |
| LC985 Black | £3.99 |
| LC985 C/M/Y | £2.99 |
| LC985 Set of 4 | £11.99 |

Brother originals also in stock!

Kodak Original Ink / Paper

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| ESP Black Series 10 Ink | £6.99 |
| ESP Colour Series 10 Ink | £11.99 |
| ESP Black Series 30 Ink | £6.99 |
| ESP Colour Series 30 Ink | £11.99 |
| ESP Black/Colour Twin Pack | £17.99 |

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PHOTOGRAPHIC PAPERS

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| Smooth Gloss 260g, 6x4, 100 sheets | £17.99 |
| Smooth Gloss 260g, 7x5, 100 sheets | £23.99 |
| Smooth Gloss 260g, A4, 25 | £12.99 |
| Smooth Gloss 260g, A4, 100 | £35.99 |
| Smooth Gloss 260g, A3, 25 sheets | £27.99 |
| Smooth Gloss 260g, A3+, 25 sheets | £29.99 |
| Smooth Pearl 260g, 6x4, 100 sheets | £17.99 |
| Smooth Pearl 260g, 7x5, 100 sheets | £23.99 |
| Smooth Pearl 260g, A4, 25 | £12.99 |
| Smooth Pearl 260g, A4, 100 | £35.99 |
| Smooth Pearl 260g, A3, 25 sheets | £ |

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Ink & Photographic

Winner of the 2001 GOLD "Good Service Award"
As voted for by the readers of Amateur Photographer

MEMORY

SanDisk COMPACT FLASH

| Sandisk Ultra 30MB/s | |
|----------------------------|----------------------------|
| 4GB 30MB/s | £21.75 £14.99 |
| 8GB 30MB/s | £36.12 £23.99 |
| 16GB 30MB/s | £70.06 £46.99 |
| Sandisk Extreme 40&60MB/s | |
| 4GB 40MB/s | £36.34 £21.99 |
| 8GB 60MB/s | £67.02 £38.99 |
| 16GB 60MB/s | £116.19 £68.99 |
| 32GB 60MB/s | £208.89 £134.99 |
| Sandisk Extreme Pro 90MB/s | |
| 16GB 90MB/s | £216.72 £124.99 |
| 32GB 90MB/s | £384.27 £229.99 |
| 64GB 90MB/s | £749.58 £429.99 |

SECURE DIGITAL

| Sandisk Blue C2: 5MB/s | |
|----------------------------------|----------------------------|
| 2GB 5MB/s | £8.27 £4.99 |
| 4GB 5MB/s | £12.41 £6.49 |
| 8GB 5MB/s | £21.10 £11.99 |
| 16GB 5MB/s | £39.99 £22.99 |
| Sandisk Ultra C4: 15MB/s | |
| 2GB 15MB/s | £9.57 £5.99 |
| 4GB 15MB/s | £15.06 £8.99 |
| 8GB 15MB/s | £27.85 £14.99 |
| 16GB 15MB/s | £52.22 £28.99 |
| Sandisk Extreme C10: 30MB/s | |
| 4GB 30MB/s | £21.35 £11.99 |
| 8GB 30MB/s | £37.42 £19.99 |
| 16GB 30MB/s | £52.02 £37.99 |
| 32GB 30MB/s | £92.02 £74.99 |
| Sandisk Extreme Pro UHS1: 45MB/s | |
| 8GB 45MB/s | £54.84 £28.99 |
| 16GB 45MB/s | £103.58 £58.99 |
| 32GB 45MB/s | £192.57 £115.99 |

| USB Pen Drives | |
|--|--------------------------|
| 2GB Sandisk | £8.84 £5.49 |
| 4GB Sandisk | £11.44 £6.49 |
| 8GB Sandisk | £20.08 £10.99 |
| 16GB Sandisk | £37.35 £19.99 |
| xD Picture Cards | |
| 1GB Olympus | £10.99 £11.99 |
| 2GB Olympus | £24.99 £14.99 |
| Memory Cases | |
| A range of protective shock resistant rubber lined memory card cases to keep your memory cards safe and secure | |
| Vanguard 3D | £2.99 |
| Kenro MC5 | £6.99 |
| 2 cards, 8 AA batteries | |

BATTERIES

Camera Batteries

A comprehensive range of rechargeable Li-ion batteries. Manufactured by respected independent battery manufacturers Energizer and Blumax. All batteries come with a 2 year guarantee.

| | |
|---------------------------|--------|
| NB-1L for Canon | £9.99 |
| NB-2L/LH for Canon | £9.99 |
| NB-3L for Canon | £9.99 |
| NB-4L for Canon | £9.99 |
| NB-5L for Canon | £9.99 |
| NB-6L for Canon | £9.99 |
| NB-7L for Canon | £9.99 |
| NB-8L for Canon | £9.99 |
| NB-9L for Canon | £9.99 |
| BP-511 for Canon | £12.99 |
| LP-E5 for Canon | £9.99 |
| LP-E6 for Canon | £29.99 |
| LP-E8 for Canon | £15.99 |
| LP-E10 for Canon | £12.99 |
| NP40 for Fuji | £9.99 |
| NP45 for Fuji | £9.99 |
| NP50 for Fuji | £9.99 |
| NP60 for Fuji | £9.99 |
| NP80 for Fuji | £9.99 |
| NP140 for Fuji | £12.99 |
| NP150 for Fuji | £14.99 |
| NP200 for Minolta | £9.99 |
| NP400 for Minolta | £12.99 |
| EN-EL1 for Nikon | £9.99 |
| EN-EL2 for Nikon | £9.99 |
| EN-EL3A for Nikon | £9.99 |
| EN-EL3E for Nikon | £15.99 |
| EN-EL5 for Nikon | £9.99 |
| EN-EL9 for Nikon | £12.99 |
| EN-EL10 for Nikon | £9.99 |
| EN-EL11 for Nikon | £9.99 |
| EN-EL12 for Nikon | £9.99 |
| EN-EL14 for Nikon | £9.99 |
| EN-EL15 for Nikon | £9.99 |
| Li10B/12B for Olympus | £9.99 |
| Li40B/42B for Olympus | £9.99 |
| Li50B for Olympus | £9.99 |
| BLM-1 for Olympus | £12.99 |
| BLS-1 for Olympus | £12.99 |
| CGA-S005 for Panasonic | £9.99 |
| CGR-S006 for Panasonic | £9.99 |
| CGA-S007 for Panasonic | £9.99 |
| CGA-S008 for Panasonic | £9.99 |
| BCF10E (V3) for Panasonic | £19.99 |
| BCG10E (V3) for Panasonic | £19.99 |
| BLB13 (V3) for Panasonic | £19.99 |
| BMB9 (V2) for Panasonic | £24.99 |
| VGB130 (V2) for Panasonic | £26.99 |
| D-Li8 for Pentax | £9.99 |
| D-Li50 for Pentax | £12.99 |
| SLM-1137D for Samsung | £9.99 |
| SLM-1674 for Samsung | £12.99 |
| BG-1 for Sony | £19.99 |
| NP-FM500H for Sony | £19.99 |
| NP-FH50 for Sony | £19.99 |
| NP-FW50 for Sony | £24.99 |

Many more batteries in stock!

Battery Grips

A range of professional battery grips for Hahnel. All can take two Li-ion batteries for double the battery power. AA battery compartment and/or vertical shutter release and/or infrared remote, depending on model.

| | |
|---|---------|
| For Canon 70D/50MkII: | £99.99 |
| +1x LP-E6: £124.99 +2x LP-E6: £149.99 | |
| For Canon 30/40/50D: | £99.99 |
| +1x BP-611: £111.99 +2x BP-611: £123.99 | |
| For Canon 450/500/1000D: | £69.99 |
| +1x LP-E5: £78.99 +2x LP-E5: £87.99 | |
| For Canon 550D: | £99.99 |
| +1x LP-E6: £114.99 +2x LP-E6: £129.99 | |
| For Nikon D80/D90: | £94.99 |
| +1x EN-EL3E: £109.99 +2x EN-EL3E: £124.99 | |
| For Nikon D300/D700: | £129.99 |
| +1x EN-EL3E: £144.99 +2x EN-EL3E: £159.99 | |
| For Sony A200/A350: | £69.99 |
| +1x EN-EL3: £88.99 +2x EN-EL3: £107.99 | |

SQUARE FILTERS

P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:
1) An adapter ring that screws onto the front of your lens
2) A filter holder clips onto the ring
3) One or more P-Type (84mm wide) filters

P-Type Adapter Rings

| | |
|-------------------|-------|
| 49mm Adapter Ring | £4.99 |
| 52mm Adapter Ring | £4.99 |
| 55mm Adapter Ring | £4.99 |
| 58mm Adapter Ring | £4.99 |
| 62mm Adapter Ring | £4.99 |
| 67mm Adapter Ring | £4.99 |
| 72mm Adapter Ring | £4.99 |
| 77mm Adapter Ring | £4.99 |
| 82mm Adapter Ring | £4.99 |

P-Type Holders

| | |
|---------------------|--------|
| Holder Standard | £5.99 |
| Holder Wide Angle | £9.99 |
| Hood Molar | £9.99 |
| Hood Bellows | £34.99 |
| A to P Type Adapter | £9.99 |

P-Type Bellows Hood

A new design of Bellows Hood that slots into the front slot of a standard P-Type Holder.

| | |
|--------|--|
| £39.99 | |
|--------|--|

We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings

P-Type Neutral Density Filter Kit

Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds. Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND2 Soft Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Filter Holder, 1x P-Type Adapter Ring of your choice (49-82mm). Just £49.99 - saving £5 on the individual prices.

LENS HOODS & CAPS

Bayonet-Fit Lens Hoods



A comprehensive range of aftermarket matt black bayonet-fit lens hoods for Canon, Nikon and Sony lenses.

| | |
|---------------------------|--------|
| ES-62 Canon 50/1.8 | £9.99 |
| ES-71II Canon 50/1.4 | £9.99 |
| ET-60 Canon 75-300/4-5.6 | £9.99 |
| ET-65B Canon 70-300/4-5.6 | £9.99 |
| ET-67 Canon 100/2.8 Macro | £9.99 |
| ET-67B Canon 60/2.8 | £9.99 |
| EW-60C Canon 18-55 IS | £7.99 |
| EW-73B Canon 17-85 IS | £9.99 |
| EW-78BII Canon 28-135 IS | £9.99 |
| EW-78D Canon 18-200 IS | £9.99 |
| EW-78E Canon 15-85 IS | £12.99 |
| EW-83E Canon 17-40/4.0 | £12.99 |
| EW-83J Canon 17-55/2.8 | £12.99 |
| HB-25 Nikon 24-85, 24-120 | £12.99 |
| HB-37 Nikon 55-200 VR | £7.99 |
| HB-45 Nikon 18-55 VR | £7.99 |
| SH-006 Sony 18-70/3.5-5.6 | £9.99 |
| SH-108 Sony 18-55/3.5-5.6 | £9.99 |

This is just a sample, more in stock!

Screw-Fit Lens Hoods

| | |
|------------------------|--------|
| 52mm Shaped Petal Hood | £6.99 |
| 55mm Shaped Petal Hood | £6.99 |
| 58mm Shaped Petal Hood | £6.99 |
| 62mm Shaped Petal Hood | £7.99 |
| 67mm Shaped Petal Hood | £7.99 |
| 72mm Shaped Petal Hood | £9.99 |
| 77mm Shaped Petal Hood | £9.99 |
| 82mm Shaped Petal Hood | £11.99 |
| 46mm Rubber Hood | £3.99 |
| 52mm Rubber Hood | £3.99 |
| 55mm Rubber Hood | £3.99 |
| 58mm Rubber Hood | £3.99 |
| 62mm Rubber Hood | £4.99 |
| 67mm Rubber Hood | £4.99 |
| 72mm Rubber Hood | £5.99 |
| 77mm Rubber Hood | £5.99 |

Lens Caps

| | |
|--|------------|
| 30mm, 37mm, 40mm, 43mm, 46mm, 49mm, 52mm, 55mm, 58mm, 62mm, 67mm, 72mm, 77mm, 82mm, 86mm, 95mm | £3.99 each |
|--|------------|

We also stock a range of body caps and rear lens caps for Canon, Nikon, Olympus, Sony, Pentax, etc

SCREW-TYPE FILTERS

KOOD

Japanese Optical Glass Filters
Coated to reduce lens flare and reflections.

UV / Haze Filters

Used both to protect the lens of your camera, and to absorb ultraviolet rays that can cause photos to appear hazy.

| | |
|----------------|--------|
| 46mm UV / Haze | £6.99 |
| 52mm UV / Haze | £6.99 |
| 55mm UV / Haze | £7.99 |
| 58mm UV / Haze | £8.99 |
| 62mm UV / Haze | £9.99 |
| 67mm UV / Haze | £10.99 |
| 72mm UV / Haze | £11.99 |
| 77mm UV / Haze | £14.99 |
| 82mm UV / Haze | £17.99 |
| 86mm UV / Haze | £22.99 |

More sizes in stock, from 24 to 86mm!

Circular Polarising Filters

These remove reflections from surfaces such as glass and water, as well as increasing contrast and saturation.

| | |
|--------------------------|--------|
| 46mm Circular Polarizing | £18.99 |
| 52mm Circular Polarizing | £19.99 |
| 55mm Circular Polarizing | £21.99 |
| 58mm Circular Polarizing | £24.99 |
| 62mm Circular Polarizing | £27.99 |
| 67mm Circular Polarizing | £31.99 |
| 72mm Circular Polarizing | £36.99 |
| 77mm Circular Polarizing | £41.99 |
| 82mm Circular Polarizing | £46.99 |
| 86mm Circular Polarizing | £59.99 |

More sizes in stock, from 27 to 86mm!

Skylight Filters

Similar to a UV filter, but with a pinkish tinge to add a gentle warmth to your photos.

| | |
|---------------|--------|
| 52mm Skylight | £7.99 |
| 55mm Skylight | £8.99 |
| 58mm Skylight | £9.99 |
| 62mm Skylight | £10.99 |
| 67mm Skylight | £11.99 |
| 72mm Skylight | £13.99 |
| 77mm Skylight | £16.99 |

More sizes in stock, from 30 to 105mm!

Close Up Filter Sets

Sets containing three filters, rated at +1, +2, and +4 diopters. Increases close up / macro ability of the lens they are fitted to.

| | |
|-------------------|--------|
| 52mm Close-Up Set | £26.99 |
| 55mm Close-Up Set | £29.99 |
| 58mm Close-Up Set | £34.99 |

More sizes in stock, from 46 to 77mm!

Lens Converters

Ideal for converting your kit lens to a 2.0X telephoto or 0.5X wide angle lens.

| | |
|-----------------------------|--------|
| 52mm 2.0X or 0.5X converter | £35.99 |
| 55mm 2.0X or 0.5X converter | £37.99 |
| 58mm 2.0X or 0.5X converter | £39.99 |

Neutral Density Filters

Used to reduce the amount of light passing through the lens, reducing shutter speed without affecting colour contrast or balance. Available as ND4 (2 stop) and ND8 (3 stop).

| | |
|----------------|--------|
| 52mm ND4 / ND8 | £11.99 |
| 55mm ND4 / ND8 | £12.99 |
| 58mm ND4 / ND8 | £14.99 |
| 62mm ND4 / ND8 | £17.99 |
| 67mm ND4 / ND8 | £22.99 |
| 72mm ND4 / ND8 | £29.99 |
| 77mm ND4 / ND8 | £34.99 |

More sizes in stock, from 37 to 82mm!

Starburst Filters

These add a dramatic star cross flare to bright light sources, such as streetlights. They also give a slight soft focus effect.

| | |
|------------------------------|--------|
| 52mm Starburst x4/8/16, each | £11.99 |
| 58mm Starburst x4/8/16, each | £15.99 |
| 67mm Starburst x4/8/16, each | £21.99 |
| 72mm Starburst x4/8/16, each | £27.99 |

More sizes in stock, from 46 to 82mm!

We stock many other filter types, including multi-image, fog, split-field, red, orange, yellow and green filters in a range of sizes.

Light Craft Workshop Filters

Amazing but true - by simply rotating the outer element of the filter, the amount of light passing through the filter can be adjusted from a 2 stop to an 8 stop reduction. The FaderND filter is constructed from two opposing sheets of polarizing glass, the outer sheet mounted in an independently rotating frame. The new Mk II version features both improved optical elements, and a thinner, conical shaped frame to reduce the chance of vignetting. Also available is the highly acclaimed ND500MC fixed 9 stop filter with ultra-thin frame for wide angle photography.

Genuine LightCraftWorkshop filters - beware of imitations!

FaderND MkII (2-8 stop)

| | |
|-------------------|--------|
| 52mm FaderND MkII | £56.99 |
| 55mm FaderND MkII | £59.99 |
| 58mm FaderND MkII | £62.99 |
| 62mm FaderND MkII | £69.99 |
| 67mm FaderND MkII | £79.99 |
| 72mm FaderND MkII | £89.99 |
| 77mm FaderND MkII | £99.99 |

ND500MC (fixed 9 stop)

| | |
|--------------|--------|
| 58mm ND500MC | £39.99 |
| 58mm ND500MC | £47.99 |
| 67mm ND500MC | £55.99 |
| 72mm ND500MC | £59.99 |
| 77mm ND500MC | £64.99 |

STEPPING RINGS

Step-Up and Step-Down Rings

Stepping rings are used to "step-up" or "step-down" from one filter thread size to another.

| | | | |
|---------|---------|---------|---------|
| 34-37mm | 52-55mm | 58-55mm | 67-62mm |
| 37-43mm | 52-58mm | 58-62mm | 67-77mm |
| 43-46mm | 55-52mm | 58-67mm | 72-67mm |
| 46-49mm | 55-58mm | 62-67mm | 72-77mm |
| 49-52mm | 58-52mm | 62-72mm | 77-72mm |

All just £4.99 each!



This is just a tiny fraction of our range. Over 160 different sizes in stock, from 25mm to 105mm. Probably the largest selection in the UK!

MACRO PHOTOGRAPHY

Reversing Rings - £12.99

These fit to the camera body, between the camera and lens, leaving a screw thread to enable the reverse mounting of lenses. Away of obtaining a high reproduction ratio, allowing extreme Macro photography.

| | |
|--------------------------------|--|
| Canon: 52, 55, 58, 62, 67mm | |
| Nikon: 52, 55, 58, 62, 67mm | |
| Pentax K: 52, 55, 58, 62, 67mm | |
| Olympus: 52, 55, 58, 62, 67mm | |
| Sony: 52, 55, 58, 62, 67mm | |

Extension Tubes

Set of 3 tubes. They contain no optics, they simply move the lens further from the camera body, allowing closer focusing. Autofocus tubes available in Canon, Nikon and Sony fittings - manual tubes are also available in Pentax and Olympus fittings.

| | |
|--------------------|---------|
| Manual Focus Tubes | £17.99 |
| Autofocus Tubes | £134.99 |

Extension Bellows

Acting like an adjustable set of extension tubes, they allow fine control over focusing distance. Nikon, Canon and Pentax fit.

| | |
|--------|--|
| £49.99 | |
|--------|--|

Coupling Rings - £11.99

Used to attach two lenses together via their filter threads, achieving high magnifications.

| | |
|---------------------------|--|
| 52-52mm, 52-55mm, 52-58mm | |
| 55-55mm, 55-58mm, 58-58mm | |

T2 Mounts - £12.99

Canon, Nikon, Sony, Oly, Pentax

Series 7 Rings, Rollei Rings and Hasselblad Rings also in stock.

Telephone: 01926 339977 or 0800 1077 211

www.premier-ink.co.uk



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High Street Independent GOLD WINNER

FLASH GUNS

Nissin

20 free Energizer batteries with every Nissin Flashgun

Nissin Di866 Speedlite

The world's most powerful hotshoe flashgun! A guide number of 60m/ISO100 and a clear, full colour LCD panel, makes this advanced unit simple to use. Designed for use with Canon and Nikon digital SLRs, the Nissin Di866 fully supports Canon's E-TTL and Nikon's i-TTL functionality with the option for full manual overrides. Covering a range of focal lengths from 24-105mm and including a secondary fill in flash unit, the Nissin Di866 is the flashgun professionals have been waiting for. Includes built-in USB port for down-loading upgrades.



~~£239.99~~ **£199**

Nissin Di622 MkII Speedlite

MkII version - new for 2011. An impressively powerful flash gun, with a guide number of 44m/ISO100. Incredibly specification, including bounce and swivel flash head, wide angle diffuser and catch light reflector, wireless slave flash with power ratio, active AF assist light and energy saving auto-off circuit.



~~£149.99~~ **£129**

Nissin Di466 Speedlite

An advanced and versatile flash gun, with a guide number of 33m/ISO100. Featuring the latest TTL flash control technology, specification includes adjustable bounce flash head, wide angle diffuser and catch light reflector, wireless remote slave flash on manual mode and energy saving auto-off circuit.



~~£92.99~~ **£79**

Metz

20 free Energizer batteries with every Metz Flashgun

2011 METZ RANGE

Metz 24 AF-1 **£59.99**
Metz 36 AF-5 **£84.99**
Metz 44 AF-1 **£159.99**
Metz 50 AF-1 **£199.99**
Metz 58 AF-2 **£299.99**

Dedicated TTL models for Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung! Full specifications at www.premier-ink.co.uk

Marumi DRF14 Ring Flash

The highly-acclaimed Marumi Ring Flash is a true ring flash - it consists of a main control unit and a separate ring light which connects to the lens filter thread. The flash has a 14mm/ISO100 guide number and features auto TTL exposure. The lens mount is 52mm, step-up rings are also supplied for 55mm, 58mm, 62mm and 67mm fittings. Available in Canon, Nikon and Sony fit, all with full automatic TTL metering.



£119.99

TTL Flash Cord Coiled

TTL Flash Cord Straight **£24.99**

Available in Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung fit.

FLASH DIFFUSERS

Inverted Dome Pro Flash Diffuser Set

Comprising a clear vinyl body that simply slips onto the head of the flash gun, and an inverted frosted dome that clips onto the front.

In addition to diffusing the flash directly hitting your subject, the inverted dome spreads light evenly through the sides of the clear vinyl body, lighting up the surrounding environment, thus producing a natural soft daylight effect. Especially useful for shooting interiors and portraits, and is a firm favourite with wedding photographers.

Supplied with four domes - neutral, yellow, amber and blue, giving you a full range of natural, cool, or warm-up tones. Available in four sizes, to fit the heads of most flash guns:

Size 1: 62-65 x 35-42mm Nikon SB600, SB800, etc
Size 2: 64-68 x 35-38mm Canon 400EX, 430EX, etc
Size 3: 68-72 x 46-49mm Nikon SB26, 27, 28, etc
Size 4: 73-77 x 46-49mm Canon 580EX, 580EX, etc

£29.99



Bounce Flash Diffuser

These popular, simple opaque plastic diffusers simply fit onto the front of your flash gun, creating a diffused bare bulb effect with even coverage. Huge range available for Canon, Nikon, Sony, Olympus, Pentax, Metz & Nissin. Below is just a sample of the range:

Canon 270EX / 380EX / 420EX
Canon 430EX / 430EXII / 550EX
Canon 580EX / 580EXII
Nikon SB600 / SB800 / SB900
Nikon SB24 / SB25 / SB26 / SB28
Sony: HVL-F42AM / HVL-F58AM, Metz: 48AF1 / 58AF1
Nissin: Di466 / Di622 / Di866, Pentax: AF-540FGZ

£10.99



STUDIO ACCESSORIES

Westcott Apollos and Halos

The convenience of an umbrella meets the control of a softbox. Built on an umbrella frame, they're meant to be as standard umbrella receptacle.

Mini Apollo **£59.99**
28" Apollo **£121.99**
45" Halo **£104.99**

Westcott 28" Apollo Flash Kit

including shoe mount, 28" Apollo and light stand. **£134.99**

Westcott Umbrellas

Such a simple but effective idea - umbrellas with a telescopic shaft. Perfect for travel, they open to 43" diameter, but collapse down to just 14.5".

43" Umbrella Soft Silver **£18.99**
43" Umbrella White **£18.99**
43" Umbrella White/Black **£21.99**

Westcott 5-in-1 Reflector Kit

including reflector, reflector holder, and light stand. **£84.99**

Lastolite Ezybox Hotshoe

Studio quality softboxes for your hotshoe flashgun. Complete with hotshoe mounting bracket for attaching to lightstand. Comes in three sizes: 36x36cm, 60x60cm and 70x70cm. Available as kit with 4-section light stand, tilt head, extending handle, shoulder bag and carry case.

22cm Ezybox Speedlite

£49.99

38cm Ezybox Hotshoe

£89.99

38cm Ezybox Hotshoe Kit

£169.99

54cm Ezybox Hotshoe

£109.99

54cm Ezybox Hotshoe Kit

£169.99

76cm Ezybox Hotshoe

£129.99

Lastolite Flashgun TiltHeads

These ingenious Lastolite TiltHeads provide a way of attaching your flashgun or flashguns, plus umbrella, to a lightstand. Available individually, or as kits containing light stand and umbrella.

TiltHead For Single Flashgun

£16.99

TiltHead Umbrella Kit

£89.99

TriFlash For 1-3 Flashguns

£39.99

TriFlash Umbrella Kit

£95.99

Colour Balance and Exposure Control

Handy pop-up colour balance and exposure control grey and white cards from Lastolite.

EzyBalance 30cm **£17.99**
EzyBalance 60cm **£29.99**
XoBalance 60cm **£34.99**

LIGHT METERS

SEKONIC

L758DR DigitalMaster **£439.99**

L398A Deluxe III **£134.99**

RT-32 Radio Trigger Module **£89.99**

Grey Card **£27.99**

Profile Target SEPT2 **£129.99**

L208 TwinMaster

Analogous, incident and reflected, ambient light only. **£74.99**

L308S FlashMate

Digital, incident and reflected, ambient and flash light. **£149.99**

L358 FlashMaster

Digital, incident and reflected, simultaneous ambient and flash light, rotating head. **£219.99**

GOSSEN

Gossen DigiSix **£119.95**

Gossen DigiFlash **£139.95**

Gossen DigiPro F

Digital, incident and reflected, ambient and flash light. Multiple flash calculation, convenient rotating head. **WAS £199.95**
£169.95

FLASH TRIGGERS

Hahnel Combi TF

Combination wireless remote shutter release and radio flash trigger. 2.4GHz, 100m range, 4 channels, 5 models available.

Receiver & Transmitter **£49.99**

Extra Receivers **£34.99**

JJC JF Flash Trigger

Radio flash trigger, 433MHz, 20m range, 4 ch.

Receiver & Transmitter **£24.99**

Extra Receivers **£14.99**

Yongnuo CTR-301P

Radio flash trigger with infrared sensor. 433MHz, 30m range, 4 channels.

Receiver & Transmitter **£29.99**

Extra Receivers **£19.99**

Yongnuo RF-602, RF-603, YN-160, YN-460II and YN-560

also available soon! Please check website...

PocketWizard

Full range of Pocket Wizard cables stocked.

2x Plus II

£284

£299

1x MiniTT1

2x FlexTT5

£699

£499



thinkTANK photo

Official UK ThinkTank stockist

As one of the UK's leading ThinkTank stockists, we aim to carry the entire range in stock at all times. If you're unsure as to exactly which bag you need, or simply wish to examine the superior quality of the ThinkTank range, why not visit our showroom in Leamington Spa. We will also match or beat any ThinkTank price for any other UK stockist.

Retrospective 20

£128

Sling-O-Matic 20

£126

Digital Holster 50 V2.0

£66

Airport International V2.0

£258

Streetwalker

£109

Urban Disguise 50 V2.0

£141

Billingham

Authorised Billingham Specialist Centre

Billingham's exquisite range of hand-made camera bags are now on display in our recently-extended showroom in Leamington Spa. If you are considering investing in a professional camera bag that will protect your equipment for many years to come, we strongly recommend first-hand inspection of the Billingham range - only then can Billingham's preoccupation with excellence and attention to detail be fully appreciated.

The Hadley Pro

Based on the Hadley Original, the Hadley Pro features a number of additional features, including a carrying handle and waterproof zipped back pocket. Available in Khaki & Tan, Sage & Tan, Black & Tan, and Black & Black.

The Hadley Pro **£149.99**

The 5 Series

A firm favourite with serious photographers the world over, the "5 Series" range comprises four sizes of bag, available in Khaki & Tan, Black & Tan, or Black & Black.

Billingham 225 **£229.99**

Billingham 335 **£239.99**

Billingham 445 **£259.99**

Billingham 555 **£289.99**

More Billingham Bags

NEW Billingham f2.8 **£139.99**

NEW Billingham f1.4 **£156.99**

The Hadley Digital **£99.99**

The Packington **£224.99**

The Classic 550 **£474.99**

The 07 Range

New Billingham bags for 2005, constructed from FibreKyle - a lighter alternative to traditional Canvas. Available in Khaki & Chocolate or Black & Black.

Billingham 107 **£229.99**

Billingham 207 **£249.99**

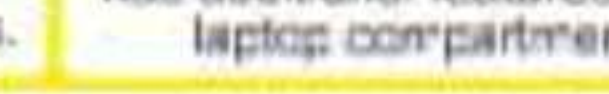
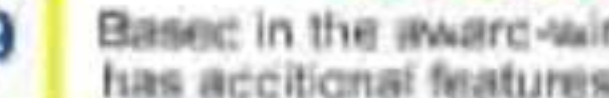
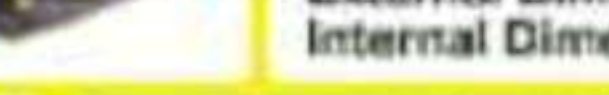
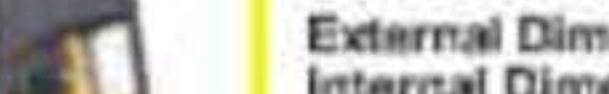
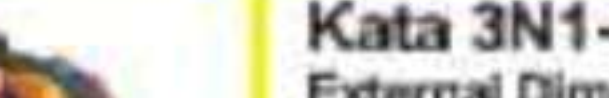
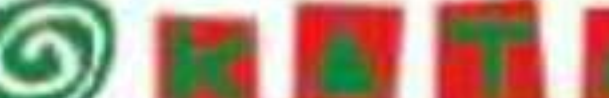
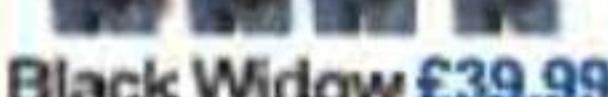
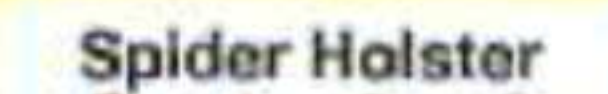
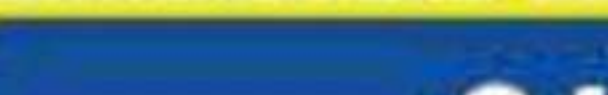
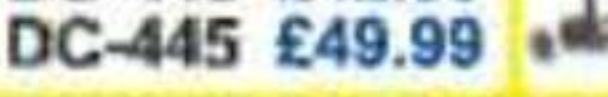
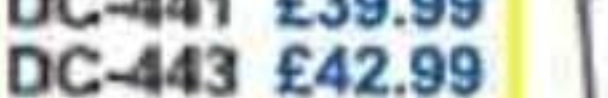
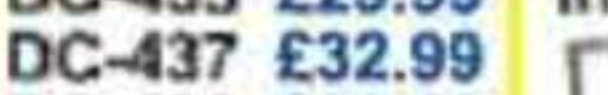
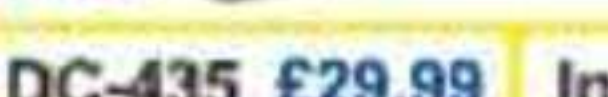
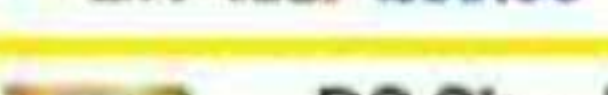
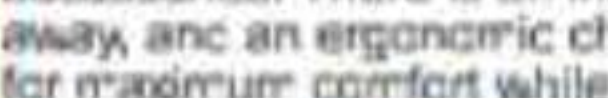
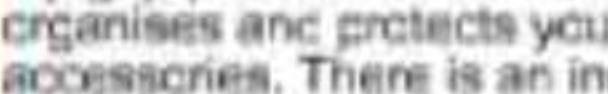
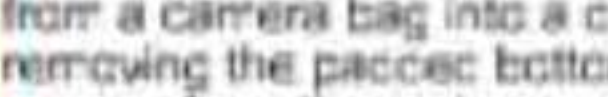
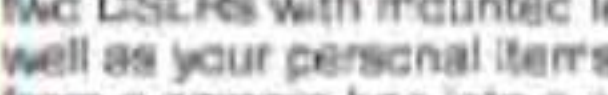
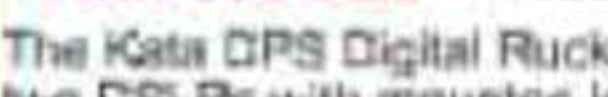
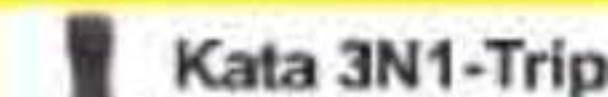
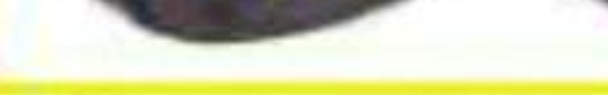
Billingham 307 **£269.99**

Billingham Accessories

Superflex Inserts (all) **£12.99**

Shoulder Pads **£17.99**

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Manfrotto Fantastic Tripod Package Deals !!!

XDB Package

496RC2 Ball Head
190XDB Aluminium Tripod

RRP: £164.95
Deal Price:
£99.95

While Stocks Last !!!

XPROB Package

804RC2 Three Way Ball Head
055XPROB Aluminium Tripod

RRP: £259.95
Deal Price:
£159.95

While Stocks Last !!!

MANFROTTO TRIPODS

| | |
|---|---|
| <p>190XPROB Tripod Aluminium 3-section legs, Q90 column</p> <p>Weight: 1.85kg Load: 5.0kg Folded: 57cm Height: 146cm</p> <p>£111.95</p> | <p>055XPROB Tripod Aluminium 3-section legs, Q90 column</p> <p>Weight: 2.40kg Load: 7.0kg Folded: 65cm Height: 178cm</p> <p>£127.95</p> |
| <p>190CXPRO3 Carbon Fibre 3-section legs, Q90 column</p> <p>Weight: 1.29kg Load: 5.0kg Folded: 58cm Height: 146cm</p> <p>£231.95</p> | <p>190CXPRO4 Carbon Fibre 4-section legs, Q90 column</p> <p>Weight: 1.34kg Load: 5.0kg Folded: 50cm Height: 146cm</p> <p>£239.95</p> |
| <p>055CXPRO3 Carbon Fibre 3-section legs, Q90 column</p> <p>Weight: 1.65kg Load: 8.0kg Folded: 65cm Height: 175cm</p> <p>£263.95</p> | <p>055CXPRO4 Carbon Fibre 4-section legs, Q90 column</p> <p>Weight: 1.70kg Load: 8.0kg Folded: 54cm Height: 170cm</p> <p>£279.95</p> |

MANFROTTO MONOPODS

| | | |
|---|---|---|
| <p>MM294A3 Monopod Aluminium 3-section</p> <p>Weight: 0.50kg Load: 5.0kg Folded: 59cm Height: 151cm</p> <p>£34.95</p> | <p>MM294A4 Monopod Aluminium 4-section</p> <p>Weight: 0.50kg Load: 5.0kg Folded: 49cm Height: 151cm</p> <p>£39.95</p> | <p>695CX Monopod Carbon Fibre 5-section</p> <p>Weight: 0.60kg Load: 5.0kg Folded: 47cm Height: 160cm</p> <p>£143.95</p> |
| <p>679B Monopod Aluminium 3-section</p> <p>Weight: 0.60kg Load: 10.0kg Folded: 62cm Height: 162cm</p> <p>£35.95</p> | <p>680B Monopod Aluminium 4-section</p> <p>Weight: 0.83kg Load: 10.0kg Folded: 51cm Height: 154cm</p> <p>£47.95</p> | <p>681B Monopod Aluminium 3-section</p> <p>Weight: 0.78kg Load: 12.0kg Folded: 67cm Height: 161cm</p> <p>£49.95</p> |

MANFROTTO HEADS

| | | |
|--|--|--|
| <p>492 Ball Head non quick-release 1/4" thread</p> <p>Weight: 0.12kg Load: 2.0kg</p> <p>£31.95</p> | <p>234 Tilt Head Ideal for monopods</p> <p>Weight: 0.27kg Load: 2.5kg</p> <p>£14.95</p> | <p>234RC Tilt Head with RC2 quick release</p> <p>Weight: 0.27kg Load: 2.5kg</p> <p>£26.95</p> |
| <p>494 RC2 Ball Head with RC2 quick release</p> <p>Weight: 0.32kg Load: 4.0kg</p> <p>£46.95</p> | <p>496 RC2 Ball Head with RC2 quick release</p> <p>Weight: 0.46kg Load: 6.0kg</p> <p>£54.95</p> | <p>498 RC2 Ball Head with RC2 quick release</p> <p>Weight: 0.67kg Load: 8.0kg</p> <p>£84.95</p> |
| <p>324RC2 Grip Action Ball Head with RC2 q/r</p> <p>Weight: 0.4kg Load: 3.5kg</p> <p>£99.95</p> | <p>NEW MH054-Q2 Magnesium Ball Head with RC2 q/r</p> <p>Weight: 0.6kg Load: 10.0kg</p> <p>£149.95</p> | <p>468MG RC2 Hydrostatic Ball Head magnesium, with RC2 q/r</p> <p>Weight: 0.65kg Load: 10.0kg</p> <p>£199.95</p> |
| <p>804 RC2 Pan / Tilt with RC2 quick release</p> <p>Weight: 0.79kg Load: 4.0kg</p> <p>£58.95</p> | <p>808 RC4 Pan / Tilt with RC4 quick release</p> <p>Weight: 1.42kg Load: 8.0kg</p> <p>£104.95</p> | <p>410 Geared Head with RC4 quick release</p> <p>Weight: 1.22kg Load: 5.0kg</p> <p>£149.95</p> |
| <p>056 3D Head non quick-release 1/4" thread</p> <p>Weight: 0.50kg Load: 3.0kg</p> <p>£29.95</p> | <p>460MG 3D Head magnesium, with RC2 quick release</p> <p>Weight: 0.43kg Load: 3.0kg</p> <p>£69.95</p> | <p>This is just a small selection of the MANFROTTO range now available to try in our new showroom in Leamington Spa</p> |

KOOD

C324 Monopod
Aluminium 3-section

Weight: 0.57kg
Load: 8.0kg
Folded: 54cm
Height: 169cm

£69.99

CF284 Tripod
Carbon Fibre 4-section

Weight: 1.69kg
Load: 8.0kg
Folded: 56cm
Height: 160cm

£197.99

BH02 Ball Head
Quick release plate, spirit level, 360 degree rotation, dual control knobs

Weight: 0.21kg
Load: 6.0kg

£22.99

BH22 Ball Head
Sliding quick release plate, spirit level, 360 degree rotation, triple control knobs

Weight: 0.41kg
Load: 8.0kg

£31.99

hähnel

NEW RANGE

Brand new range of groundbreaking, lightweight yet sturdy tripods, supplied complete with removable heads.

Hähnel Triad 30 Lite - £39.99
4 section magnesium alloy tripod, legs extendable at 3 different angles, reversible centre column, built in spirit level. Supplied with alloy ball head, and carrying case.

Weight: 1.2kg Max Load: 4.0kg
Folded: 56cm Max Height: 142cm

Hähnel Triad 60 Lite - £59.99
4 section aluminium tripod, legs extendable at 3 different angles, reversible centre column, built in spirit level. Supplied with alloy ball head, and carrying case.

Weight: 1.9kg Max Load: 5.0kg
Folded: 61cm Max Height: 162cm

"An excellent value for money tripod"
Amateur Photographer March 2010

NEW for 2011
Triad 40 Lite
£49.99

gorillapod

Gorillapod Original (GP1)
The original gorillapod, designed for compact cameras, available in grey, yellow, green, blue, red and pink.

Weight: 0.04kg
Load: 0.35kg

£14.99

Gorillapod SLR (GP2)
An sturdier gorillapod, designed to take an SLR camera.

Weight: 0.16kg Load: 0.7kg

£29.99

Gorillapod SLR-ZOOM (GP3)
An even sturdier gorillapod, designed to take an SLR camera with zoom lens.

Weight: 0.24kg Load: 3.0kg

£34.99

Gorillapod FOCUS
Designed for professionals, is the strongest Gorillapod yet!

Weight: 0.5kg Load: 5.0kg

£92.99

Gorillapod Ball Head
For the SLR-ZOOM or FOCUS.

£39.99

TrekTech OPTERA

Trek Tech Optera 460

£39.99

The Trek Tech Optera 460 is the next generation of portable tripods - capable of holding 5kg.

The flexible legs are padded, covered in a soft yet hard-wearing water resistant fabric, and have integrated rubber feet for extra grip. They can be bent in practically any direction, allowing you to mount your camera on almost any object! The D-ring core system attaches to the legs, ensuring that they will not splay out. A camera is attached using Trek-Tech's clever magnetic quick release system, and two MagAdapter quick release plates are supplied.

The Optera 460 PRC has an extra long 460mm leg to support up to a 400mm zoom lens. Uniquely, it can also be wrapped around your camera for protection while being carried.

Trek Tech Optera 230
A smaller version of the above, with 230mm long legs.

£27.99 £29.99

SHUTTER RELEASES

Hähnel Giga T Pro - NEW FOR 2010
Wireless Shutter Release & Interval Timer

The NEW Hähnel Giga T is a combined 100m wireless remote shutter release and timer remote control - as well as being able to be used as a short distance cable shutter release. Programmable features include a self-timer, interval timer, long exposure setting and exposure count. These settings can be used in any combination, making the possibilities virtually limitless. 2.4GHz frequency is ultra-reliable.

Channel selector for individual control of multiple cameras. Shutter release button with autofocus, single and continuous shooting, bulb mode and self-timer.

Available for Canon, Nikon, Sony, Olympus, Pentax and Samsung.

hähnel
RRP: £89.95
SPECIAL OFFER - SAVE £20
£69.99

Hähnel Combi TF - NEW FOR 2010
Wireless Shutter Release & Wireless Flash Trigger

Ultra high frequency 2.4GHz professional radio remote control, with a range of up to 100 metres! Autofocus, Bulb Function and Continuous Shooting functions. 4 digit code selector allows individual codes to be set to eliminate interference from other sources.

Each kit contains a wireless transmitter, a receiver with camera shoe and connectors to allow it to plug into your camera.

Also works as a wireless flash trigger, and with the addition of extra receivers, multiple flashguns can be fired simultaneously.

Available for Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung.

hähnel
RRP: £69.95
SPECIAL OFFER - SAVE £20
£49.99

Hähnel Cable Remote Shutter Release

An innovative cable remote control for digital SLRs, with interchangeable camera connectors and a 2 metre extension lead, giving the choice of shutter release from 0.2 or 2.8 metres.

Autofocus, Bulb Function and Continuous Shooting functions.

Available for Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung.

Excellent value for money - our best selling remote shutter release!

hähnel
RRP: £29.95
SPECIAL OFFER - SAVE £10
£19.99

TREKKING POLES

TrekTech

Trek Tech was formed in 2004 after the founders identified a market need based on personal outdoor experience - the need for a sturdy, lightweight, multi-purpose device with the functionality of both a tripod and trekking pole/hiking staff.

The result is the **TrekPod**, a lightweight, height-adjustable walking/hiking staff, with a fully integrated tripod, and a magnetic quick-release ball head system called the **MagMount**.

The unique **MagMount** quick release system incorporates a Neodymium "super magnet" as the initial connection between the ball head and a steel quick-release plate, called a **MagAdapter**, that screws into the bottom of your camera. A safety clip that stores below the ball head securely locks your device to the **MagMount** ball head. Each **MagMount** ball head is supplied with two **MagAdapter** quick release plates.

TrekPod II £94.99 £69.99

A refined version of the original TrekPod, using aircraft-grade aluminium alloy, it comes complete with a **MagMount** STAR ball head, weighs 765g, and is capable of supporting a camera system weighing up to 4kg. Maximum height in tripod mode of 146cm, and a maximum height in monopod mode of 158cm. The TrekPod II collapses down to 90cm.

TrekPod GO PRO £164.99 £119.99

The TrekPod GO PRO is a more compact TrekPod, collapsing down to just 58cm, yet still expanding to the same maximum height as the TrekPod II. Supplied with a travel case, it is small enough to qualify as aircraft hand luggage. Weighing 794g including the **MagMount** PRC ball head that comes as part of the package, it is able to support 4kg.

TrekPod XL - £209.99 £219.99

The TrekPod XL is the top of the range TrekPod. Utilizing Carbon Fibre tubes, this is the lightest TrekPod ever, weighing in at just 480g, yet retaining the same dimensions as the TrekPod GO PRO. It includes the larger **MagMount** PRC ball head.

| | | |
|---|--|--|
| <p>MagMount</p> <p>The original MagMount ball head. Weighing in at just 73g, it is capable of holding 4kg.</p> <p>£25.99</p> | <p>MagMount STAR</p> <p>The same size as a standard MagMount, with a Square Tooth Anti Rotation (STAR) connection surface between the ball head and the MagAdapter quick release plate. Weighing 76g, with a maximum load rating of 4kg.</p> <p>£29.99</p> | <p>MagMount PRO</p> <p>Utilising the same Square Tooth Anti Rotation system as the MagMount STAR, the MagMount PRO is a larger ball head, weighing 127g, and capable of holding an impressive 6kg.</p> <p>£59.99</p> |
| <p>MagAdapter Light</p> <p>£5.99</p> | <p>MagAdapter STAR</p> <p>£9.99</p> | <p>T-Pod</p> <p>Table-top tripod, complete with MagMount STAR ball head.</p> <p>£39.99</p> |

Telephone: 01926 339977 or 0800 1077 211

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£74.99

5-in-1
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available
separately

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£39.99



Whether controlling light indoors or outdoors, the Westcott 5-in-1 reflector kit is the fastest, most affordable way to achieve diffused or reflective light.

The kit contains an aluminium light stand, extendable up to 6.5' (2m), and a double ball-jointed reflector holder arm, complete with end clips to hold the reflector in place.

The 40" (100cm) diameter reflector consists of a one-stop diffusion panel and removeable slip cover with silver, gold, white, and black surfaces.



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FREE Hahnel LP-E6 battery...



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...with every
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5D Mk2,
7D, or 60D
Hahnel Pro battery grip

The new Hahnel Pro battery grips for the Canon 7D, 5D MkII and 60D are designed to blend perfectly with the camera body, providing a professional and economical way of improving camera handling and doubling your power source.

The grips can take either 1 or 2 LP-E6 batteries, or alternatively use 6 AA batteries. Intelligent power management regulates the power output to the camera for maximum efficiency and battery life.

Fitted with a vertical shutter release, Hahnel Pro battery grips make shooting with the camera in a vertical position as comfortable as shooting horizontally. They lower the centre of gravity of the camera, for easier handling of the camera with larger lenses.

It is no surprise to find many professional photographers using battery grips!



**Battery Grips also
available for the
Canon 10D, 20D, 30D,
40D, 50D, 450D,
500D, 550D, 1000D,
Nikon D40, D60, D80,
D90, D200, D300,
D700 & D7000.**

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Skin 50TM: For wide angle lens with hood attached
Skin 75 Pop DownTM: For telephoto lens with hood attached
Skin Double WideTM: Double sided for multiple lenses
Skin Chimp CageTM: For Digital SLR body or accessories
Skin StrobeTM: For SLR flash unit



**ONLY
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Save £26!

The Modular Set

Lens ChangerTM 35: For zoom lens with hood attached
Lens ChangerTM 50: For wide angle lens with hood attached
LCTM 75 Pop Down: For telephoto lens with hood attached
Large Lens Drop InTM: For quick access to lens
Speed ChangerTM: Utility bag for CF cards, batteries, etc
Lightning FastTM: For SLR flash unit



**ONLY
£132**

Save £36!

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Mini TT1 & Flex TT5

The smallest PocketWizard radios ever, the Mini TT1 and Flex TT5 are part of a new generation of PocketWizard radios, providing TTL and power control capabilities with speedlights and select studio lights. Your creativity also extends far beyond X-Sync speeds with HyperSync and FP Sync capabilities.

**ONLY
£179**



Available
for Canon or
Nikon

The Mini TT1 Transmitter locks onto the camera's hot shoe, supporting an on-camera flash with its own hot shoe while working with remote PocketWizard units. Remotes can be one or more PocketWizard Flex TT5

Transceivers connected to TTL flashes or any PocketWizard Receiver for triggering flash or remote cameras.



**ONLY
£199**

Easy to use; just slide in place and begin to shoot. The new PocketWizard ControlTL System interprets the complex TTL data being sent through the camera's hot shoe and digitally transmits it in a reliable radio signal. Change the exposure compensation dial on the camera, and those commands pass seamlessly through the system to your remote flash. Adjust your aperture or ISO and the system automatically corrects for those changes.

**DEAL 1
£329**

Starter Bundle



1 x
Mini TT1



1 x
Flex TT5

**DEAL 2
£499**

Professional Bundle



1 x
Mini TT1



2 x
Flex TT5

**DEAL 3
£349**

Expansion Bundle



2 x
Flex TT5

AC3 Zone Controller

Simply add the AC3 ZoneController to your on-camera Mini TT1 Transmitter or Flex TT5 Transceiver and you instantly have three zones of flash control. Whether working in TTL or Manual mode, you now have control over all your flashes directly from the camera's position.

**ONLY
£59**



**10%
OFF**



PocketWizard Cables

10% off the entire range of PocketWizard flash cables, camera cables and motor drive cables. Limited time only.

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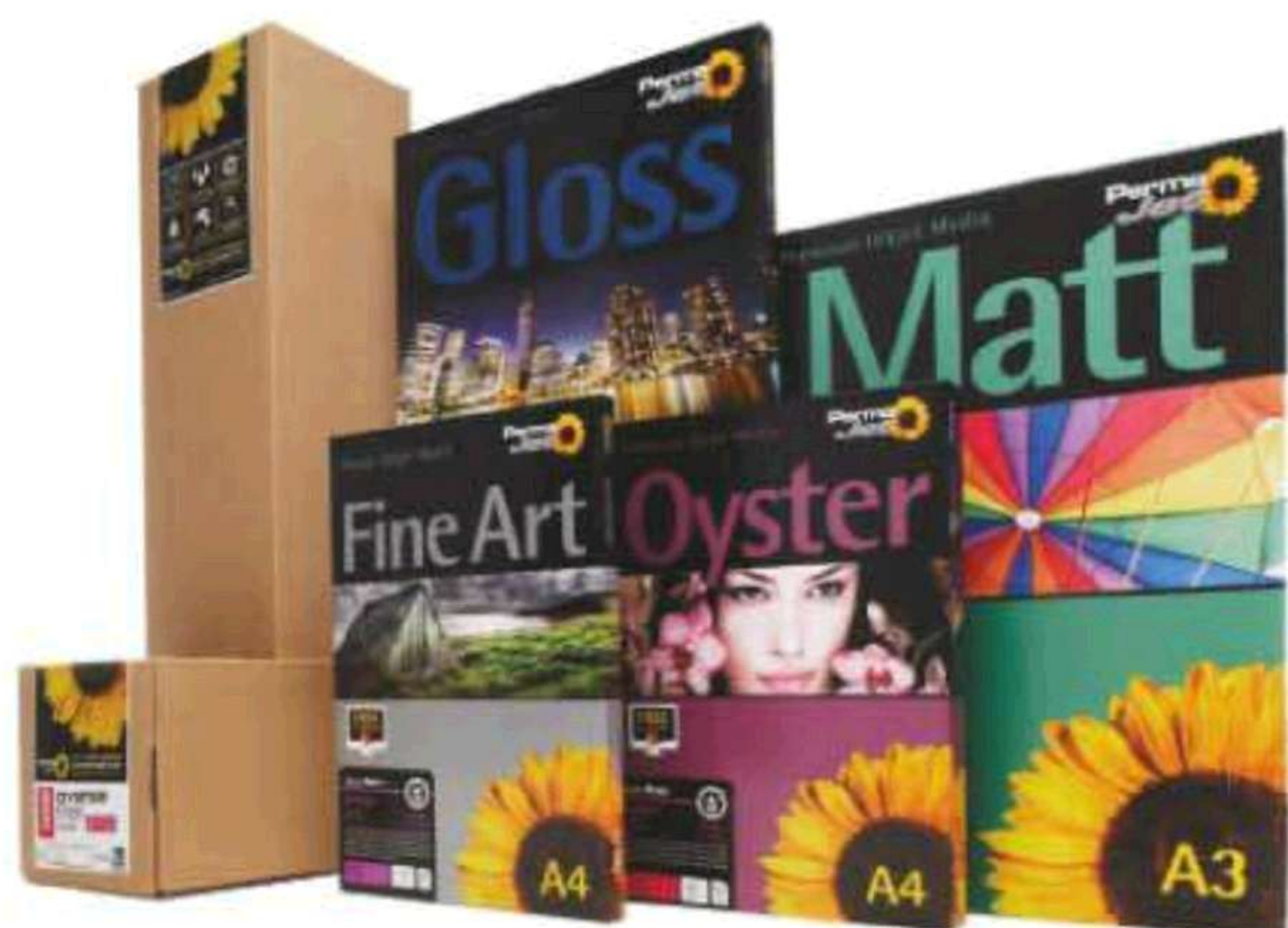
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CUSTOMER REVIEW: D3100 + 18-55mm VR
★★★★★ 'A Superb, entry level DSLR' Bullwinkle - Essex

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4.5 fps
720p movie mode

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CUSTOMER REVIEW: D90 + 18-105mm VR
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CUSTOMER REVIEW: D300s + 16-85mm VR
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full frame CMOS sensor

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CUSTOMER REVIEW: D700 Body
★★★★★ 'Terrific Full-Frame DSLR' Richard D300 - North Wales

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9.0 fps
720p movie mode
full frame CMOS sensor

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CUSTOMER REVIEW: D3s Body
★★★★★ 'Superb Pro-Camera' Worcester Weddings - Worcester

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7.0 fps
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CUSTOMER REVIEW: D3x Body
★★★★★ 'As good as it gets' Peterthegreat - Kent

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7.0 fps
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5.5 fps
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1080i movie mode

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EP-3
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3.0 fps
1080i movie mode

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3.0 fps

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7.0 fps
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CUSTOMER REVIEW: 1100D + 18-55mm II
★★★★★ 'Great for a novice looking to improve' Liz - South West

CUSTOMER REVIEW: 600D + 18-135mm IS
★★★★★ 'An excellent product' Whately - Suffolk

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18.0 megapixels
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CUSTOMER REVIEW: 7D + 15-85mm
★★★★★ 'Probably the best APS-C DSLR around' Shuggie - Scotland

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1080p movie mode
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CUSTOMER REVIEW: 60D Body
★★★★★ 'Wow, an amazing camera' Adrian - UK

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10.0 fps
1080p movie mode

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CUSTOMER REVIEW: 1D Mark IV Body
★★★★★ 'Stunning camera' Zung - South Wales

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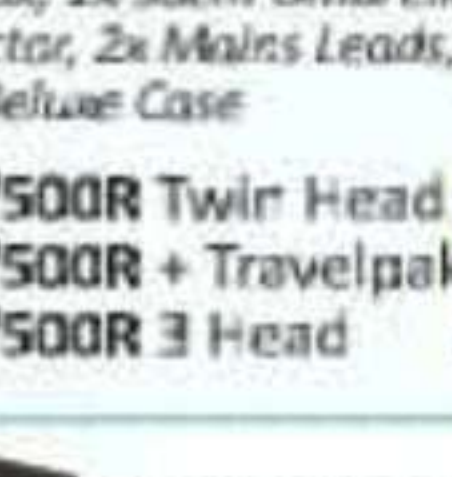
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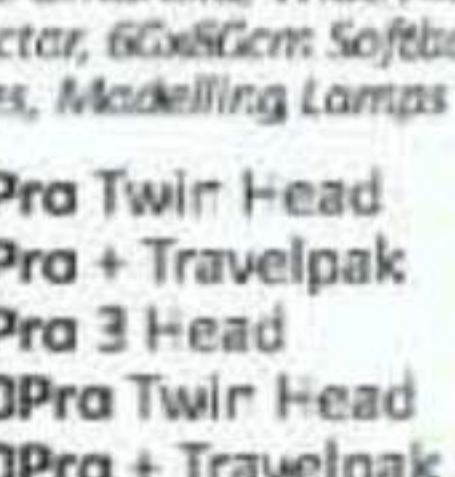
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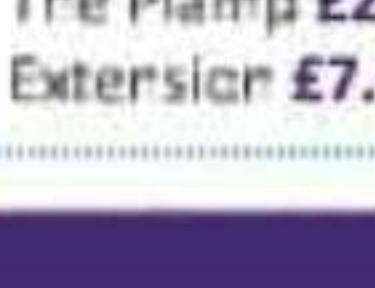
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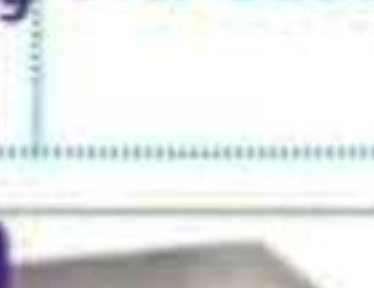
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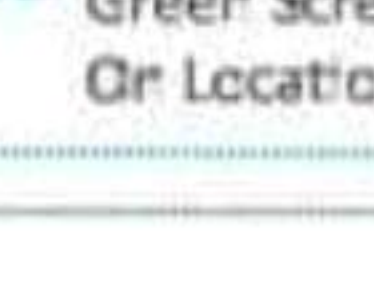
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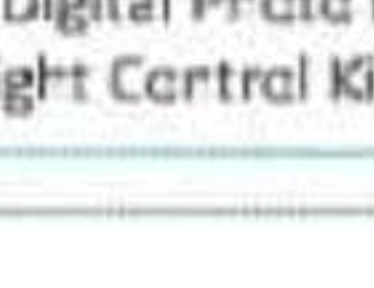
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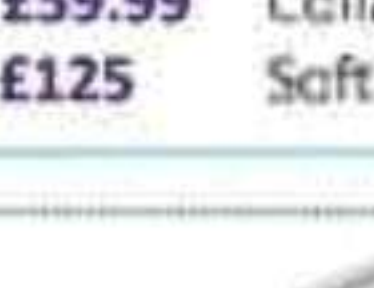
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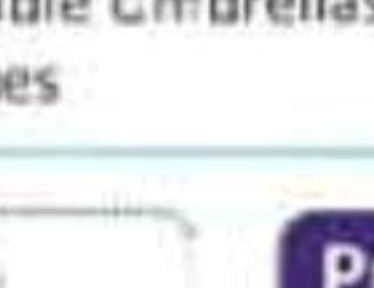
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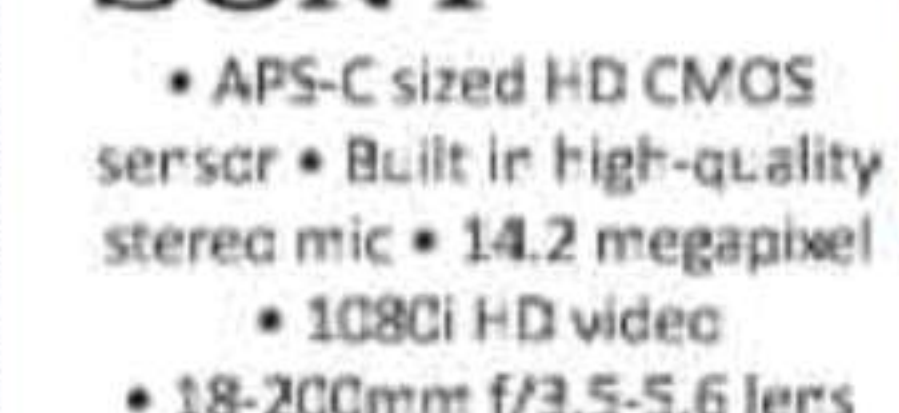


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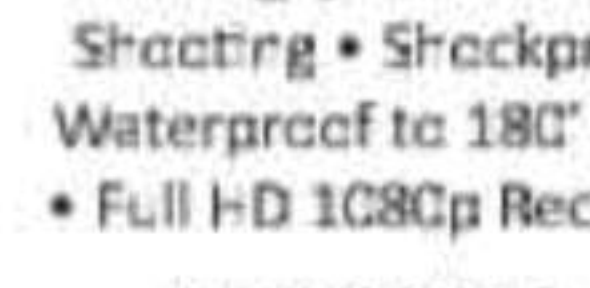
NEX-VG10 HD Handycam Camcorder was £1799 **£1699**

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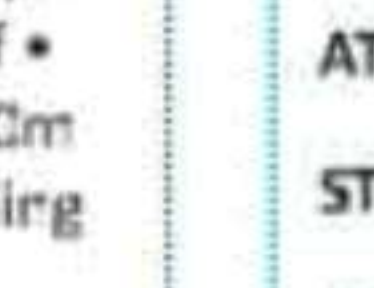
HD HERO Naked Camcorder £259

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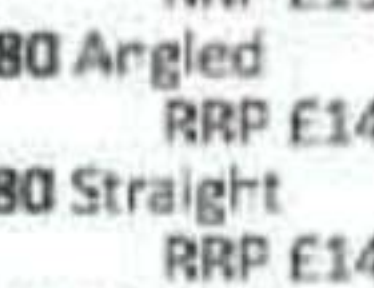
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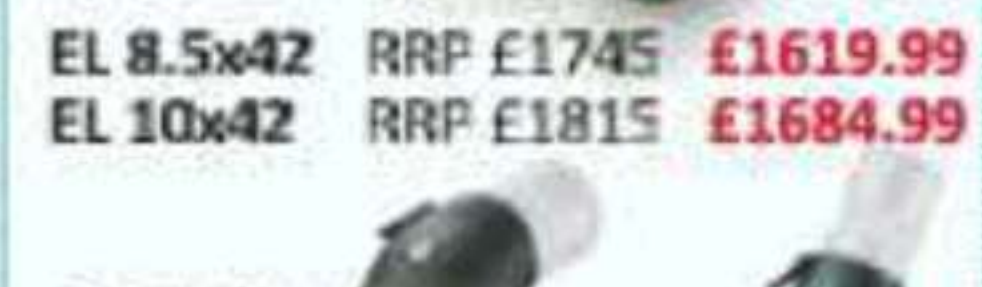
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Binoculars & Scopes

Swarovision Binoculars & Scopes:



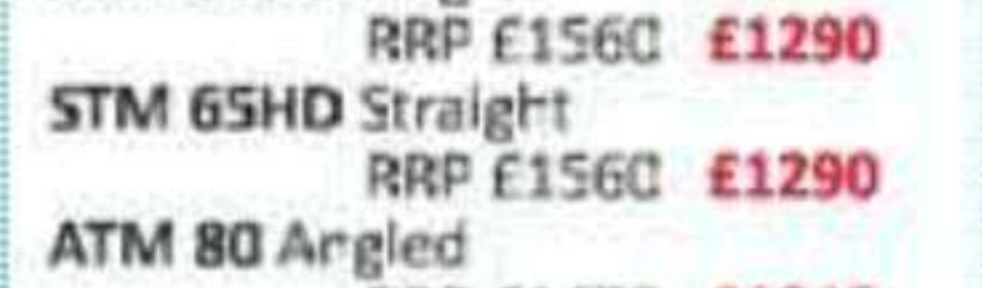
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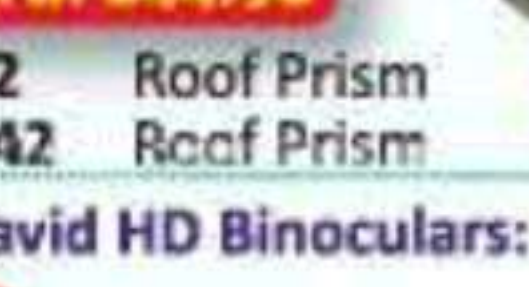


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12x50 £1799



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10x50 £867.99
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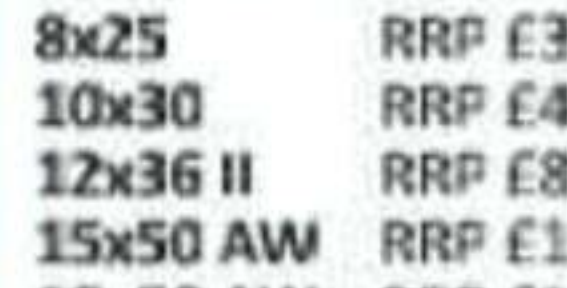
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15x50 AW RRP £1329.99 **£849**
18x50 AW RRP £1579.99 **£999**
10x42L Waterproof RRP £1949.99 **£1239.99**



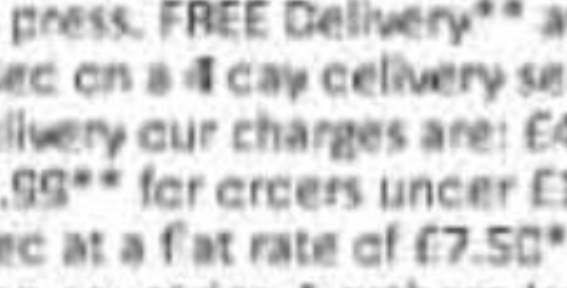
8x25 RRP £384.99 **£244**
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12x36 II RRP £869.99 **£549**
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10x30 RRP £499.99 **£319**
12x36 II RRP £869.99 **£549**
15x50 AW RRP £1329.99 **£849**
18x50 AW RRP £1579.99 **£999**
10x42L Waterproof RRP £1949.99 **£1239.99**

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| 055 XProB | £128 | 303 | £280 |
| 055 CX Pro 3 | £263 | 324 RC2 | £92 |
| 055 CX Pro 4 | £280 | 327 RC2 | £140 |
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| 484 RC2 head | £55 | 300N | £127 |
| 488 RC2 head | £69 | | |

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| Bronica S645 + 60 + 150mm PS | £1,995 | Mamiya 7 - 43mm + Finder | £950 |
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| Hasselblad HVM | £195 | Mamiya 7 - 210mm + finder | £595 |
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| 24mm f/2.8 | £371.99 |
| 28mm f/1.8 USM | £393.99 |
| 28mm f/2.8 | £165.99 |
| 35mm f/1.4L USM | £1,159.99 |
| 35mm f/2.0 | £219.99 |
| 50mm f/1.2 L USM | £1,269.00 |
| 50mm f/1.4 USM | £299.99 |
| 50mm f/1.8 II | £94.99 |
| 50mm f/2.5 Macro | £234.99 |
| EF-S 60mm f/2.8 Macro | £359.00 |
| MP-E 65mm f/2.8 | £849.99 |
| 85mm f/1.2L II USM | £1,759.00 |
| 85mm f/1.8 USM | £313.99 |
| 100mm f/2 USM | £380.99 |
| 100mm f/2.8 USM Macro | £433.99 |
| 100mm f/2.8L Macro IS USM | £723.99 |
| 135mm f/2.0L USM | £914.99 |
| 135mm f/2.8 Soft Focus | £352.99 |
| 180mm f/3.5L USM Macro | £1,259.99 |
| 200mm f/2.0L IS USM | £4,949.99 |

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| 200mm f/2.8L USM/2 | £609.99 |
| 300mm f/2.8L USM IS II | £5,589.00 |
| 300mm f/4.0L USM IS | £1,144.99 |
| 400mm f/2.8L USM IS II | £8,879.99 |
| 400mm f/4.0 DO L USM IS | £5,379.99 |
| 400mm f/5.6L USM | £1,099.99 |
| 500mm f/4.0L USM IS II | £8,989.00 |
| 600mm f/4.0L USM IS II | £11,239.00 |
| 800mm f/5.6L IS USM | £9,779.99 |
| TSE 17mm f/4.0L | £1,964.99 |
| TSE 24mm f/3.5L II | £1,724.99 |
| TSE 45mm f/2.8 | £1,129.99 |
| TSE 90mm f/2.8 | £1,129.99 |
| 8-15mm f/4L Fisheye USM | £1,249.99 |
| EF-S 10-22mm f/3.5-4.5 USM | £649.00 |
| EF-S 15-85mm f/3.5-5.6 IS USM | £579.00 |
| EF-S 15-85mm IS (Unboxed) | £540.00 |
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| 17-40mm f/4.0L USM | £614.00 |
| EF-S 17-55mm f/2.8 IS USM | £769.99 |
| EF-S 17-85mm f/4.0-5.6 IS USM | £349.99 |
| EF-S 17-85mm IS (Unboxed) | £249.99 |
| EF-S 18-55mm IS (Unboxed) | £100.00 |
| EF-S 18-55mm f/3.5-5.6 IS II | £149.99 |

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| EF-S 18-135mm f/3.5-5.6 IS | £299.99 |
| EF-S 18-135mm IS (Unboxed) | £249.99 |
| EF-S 18-200mm f/3.5-5.6 IS | £409.00 |
| 24-70mm f/2.8L USM | £999.00 |
| 24-105mm f/4.0L IS USM | £919.99 |
| 24-105mm IS (White Box) | £859.99 |
| 28-135mm f/3.5-5.6L USM IS | £389.99 |
| 28-300mm f/3.5-5.6L IS USM | £2,184.99 |
| EF-S 55-250mm f/4-5.6 IS | £189.99 |
| EF-S 55-250mm f/4-5.6 IS II | £229.99 |
| 70-200mm f/2.8L IS II USM | See Web |
| 70-200mm f/2.8L USM | £999.00 |
| 70-200mm f/4.0L IS USM | £949.99 |
| 70-200mm f/4.0L USM | £499.00 |
| 70-300mm f/4.0-5.6 IS USM | £379.99 |
| 100-400mm f/4.5-5.6L USM IS | £1,099.00 |
| 70-300mm f/4.5-5.6 DO IS USM | £1,139.99 |
| 75-300mm f/4.0-5.6 Mk III | £189.99 |
| 75-300mm f/4.0-5.6 USM III | £241.99 |
| 100-400mm f/4.5-5.6L USM IS | £1,249.99 |
| 200-400mm f/4.0L USM IS | In development |
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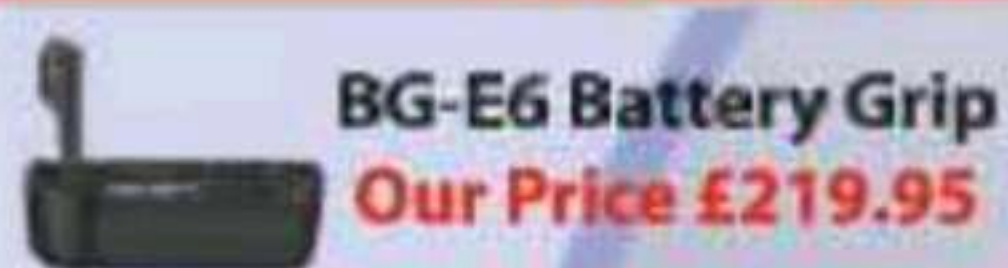
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Body Price £329.99
EOS 1100D + 18-55mm IS **£399.99**

Canon EOS 550D



- 18 MP APS-C Sensor
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- ISO range up to 12800
- 3.0" LCD with Live View
- Full HD Movies

Body Price £509.99
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- ISO range up to 12800
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- Full HD Movies

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| AF-D 16mm f/2.8D Fisheye | £613.99 | AF-S 105mm f/2.8G VR IF-ED | £612.99 | AF-S DX 18-55mm VR (White Box) | £80.00 |
| AF-D 20mm f/2.8 | £469.99 | PC-E 85mm f/2.8D ED Micro | £1,399.99 | AF-S 18-105mm f/3.5-5.6G VR | £185.00 |
| AF-D 24mm f/2.8D | £344.99 | AF-DC 105mm f/2 Nikkor | £794.99 | AF-S 18-200mm f/3.5-5.6G VR II | £609.99 |
| AF-S 24mm f/1.4G ED Nikkor | £1,617.99 | AF-D 135mm f/2.0D | £989.99 | AF-S 24-70mm f/2.8G ED | £1,259.99 |
| PC-E 24mm f/3.5D ED MF | £1,419.99 | AF-D 180mm f/2.8 IF ED | £628.99 | AF-D 24-85mm f/2.8-4 | £529.99 |
| AF-D 28mm f/2.8 | £227.99 | AF-D 200mm f/4D IF ED | £1,139.99 | AF-S 24-120mm f/4G ED VR | £843.99 |
| AF-S 35mm f/1.4G | £1,399.99 | AF-S 200mm f/2G ED VR II | £4,339.99 | AF-S 28-300mm f/3.5-5.6G VR | £699.99 |
| 35mm f/2 AF Nikkor D | £262.99 | AF-S 300mm f/2.8G ED VR II | £4,149.99 | AF-S 55-200mm f/4-5.6G DX | £199.99 |
| 35mm f/1.8 AF-S DX | £169.99 | AF-S 300mm f/4D IF-ED | £979.99 | AF-S 55-200mm f/4-5.6G VR DX | £199.99 |
| 40mm f/2.8G AF-S DX Micro | £247.99 | AF-S 400mm f/2.8G ED VR | £6,749.99 | AF-S 55-300mm f/4.5-5.6G VR | £289.99 |
| PC-E 45mm f/2.8D ED Micro | £1,419.99 | AF-S 500mm f/4G ED VR | £5,869.99 | AF-S 70-200mm f/2.8G VR II | £1,633.99 |
| AF 50mm f/1.4D | £239.99 | AF-S 600mm f/4G ED VR | £7,199.99 | AF-S 70-300mm f/4.5-5.6G IF VR | £419.99 |
| AF-S 50mm f/1.4G | £302.99 | AF-S 10-24mm f/3.5-4.5G DX ED | £667.99 | AF-D 80-400mm f/4.5-5.6D VR | £1,199.99 |
| AF-D 50mm f/1.8 | £112.99 | AF-S DX 12-24mm f/4 G IF-ED | £829.99 | AF-S 200-400mm f/4G VR II | £5,099.99 |
| AF-S 50mm f/1.8G | £199.99 | AF-S 14-24mm f/2.8G ED | £1,317.99 | TC-14E II 1.4x AF-S Teleconverter | £319.99 |
| AF-S 60mm f/2.8G Micro ED | £409.99 | AF-S 16-35mm f/4G ED VR | £849.99 | TC-17E II 1.7x AF-S Teleconverter | £319.99 |
| AF-S 85mm f/3.5G DX Micro | £416.99 | AF-S 16-85mm f/3.5-5.6G ED VR | £463.99 | TC-20E III 2.0x AF-S Teleconverter | £414.99 |

Please note that all Nikon lens prices are correct at time of going to press, but are subject to change

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Body Only £794.99

D7000 + 18-105mm VR £979.99



- 16.2 megapixel DX-format CMOS image sensor
- High ISO (100-6400) extendable up to 25600
- Durable design
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- 6 fps continuous shooting
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Nikon D3100

Stunningly simple-to-use DX-format SLR with 14.2 megapixel CMOS image sensor, Guide Mode, & full HD D-Movie.

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D3100 + 18-55mm VR £399.95
D3100 + 18-55 & 55-200 VR £599.98

Nikon D90

The D90 fuses technology from Nikon's flagship DSLRs with an array of functions to help you achieve superior results.

Body Price £499.00

D90 + 18-105mm VR £699.99

Nikon D300s

Compact DX format professional SLR with 12.3 megapixel CMOS sensor, 7fps continuous shooting and D-Movie.

Body Price £1,094.99

D300s + 16-85mm VR £1,583.98
D300s + 18-200mm VR II £1,729.98

Nikon D700

The D700 incorporates groundbreaking technologies and performance into a discreetly-sized body.

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D700 + 105mm VR Micro £2,479.98
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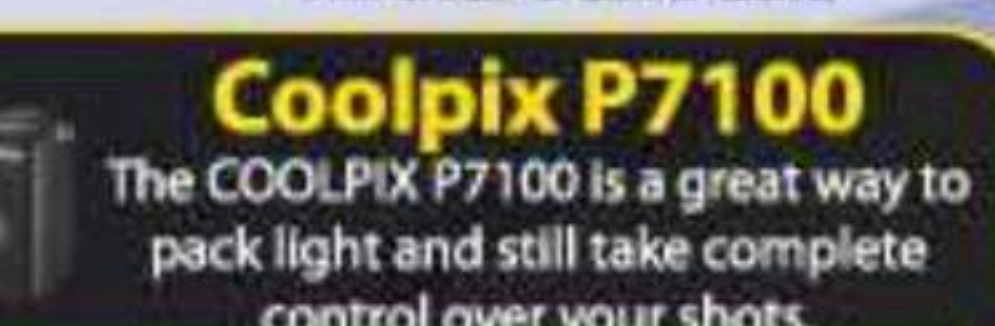
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Nikon Accessories

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| S Series Soft Camera Pouch | £4.99 |
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| CS-522 Black Case for S8000 | £10.00 |
| CS-PC3 case for P80 | £9.99 |
| CS-PC5 case for P90 / P100 | £24.99 |
| CS-PC6 case for P7000 | £19.99 |
| CS-PC7 case for P300 | £39.99 |
| CF-DC2 semi soft case for D5100 | £41.99 |
| CF-D200 semi soft case for D300 | £59.99 |

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| MH-18a Quick Charger (EN-EL3a) | £39.99 |
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| MH-23 Charger (EN-EL9) | £47.99 |

NIKON BATTERIES

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| EN-EL3E (D300/ D200/ D80/D700) | £50.00 |
| EN-EL10 (S500/S200/S510) | £35.99 |
| EN-EL14 (D3100) | £40.99 |
| EN-EL15 (D7000) | £59.99 |
| EN-EL4a (D700/D3X) | £102.50 |

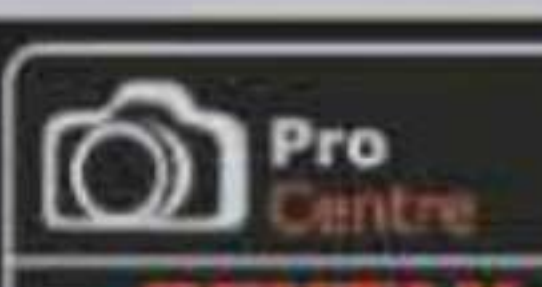
NIKON FLASHGUNS

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|-----------------------|---------|
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| SB-R200 | £199.99 |
| SB-200 Macro Kit R1C1 | £609.99 |

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| MB-D11 (D7000) | £249.00 |

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| 15mm f/4 ED AL DA ED AL | £499.00 | 70mm f/2.4 SMC DA Limited | £399.00 | 18-55mm f/3.5-5.6 DA AL II | £90.00 |
| 21mm f/3.2 DA ED IF SMC Ltd | £435.00 | 77mm f/1.8 SMC DA Limited | £778.00 | 18-55mm f/3.5-5.6 DA AL WR | £189.00 |
| 31mm f/1.8 FA SMC Limited | £1,049.00 | 100mm f/2.8 D FA Macro WR | £478.00 | 18-55mm DA AL WR (Unboxed) | £80.00 |
| 35mm f/2.8 Macro Limited | £429.00 | 200mm f/2.8 SMC DA* ED SDM | £739.00 | 18-135mm f/3.5-5.6 SMC DA WR | £489.00 |
| 35mm f/2.4 SMC DA AL | £149.00 | 300mm f/4 SMC DA* ED IF SDM | £949.00 | 50-135mm f/2.8 ED IF SDM DA* | £639.00 |
| 40mm f/2.8 DA SMC Limited | £279.00 | 10-17mm SMC f/3.5-4.5 DA ED | £419.00 | 50-200mm f/4-5.6 | £95.00 |
| 43mm f/1.9 SMC FA Limited | £689.00 | 17-70mm SMC DA f/4 AL IF | £398.00 | 50-200mm f/4-5.6 ED WR | £120.00 |
| 50mm f/1.4 SMC FA | £309.00 | 16-45mm f/4 ED AL SMC | £248.00 | 55-300mm f/4.0-5.8 | £285.00 |
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Not a compact. Not an SLR. It's a PEN

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- Easiest operation with Live Guide and iEnhance
- HD Movie with Stereo sound
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- Lightweight, splash-proof magnesium body
- Multi-exposure mode
- 3.0" Swivel LCD Screen
- Integrated HD Movie

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- Lightweight, splash-proof magnesium body
- Multi-exposure mode
- 3.0" Swivel LCD Screen
- Integrated HD Movie

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E-5 +12-60mm £2,249.00

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| 25mm f/2.8 Pancake | £199.99 | 14-42mm f/3.5-5.6 ED II | £249.99 | EC-20 2x Tele Converter | £389.00 |
| 35mm f/3.5 Macro | £199.99 | 14-35mm f/2.0 ED SWD | £1,799.00 | | |
| 50mm f/2.0 ED Macro | £569.00 | 14-54mm f/2.8-3.5 II | £549.00 | | |
| 150mm f/2.0 ED | £1,999.00 | 18-180mm f/3.5-6.3 | £419.00 | | |
| 300mm f/2.8 ED | £5,695.00 | 35-100mm f2.0 | £1,999.00 | | |
| 7-14mm f/4 | £1,449.00 | 40-150mm f/4.0-5.6 ED II | £244.99 | | |
| 9-18mm f/4.0-5.6 | £479.00 | 50-200mm f/2.8-3.5 SWD | £979.00 | | |
| 11-22mm f/2.8-3.5 | £719.00 | 70-300mm f/4.0-5.6 ED | £309.99 | | |
| 12-60mm f/2.8-4.0 SWD | £899.00 | 90-250mm f/2.8 ED | £4,699.00 | | |

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Panasonic

Panasonic DMC-GF3



| | | | |
|------------|------|-----------|-----|
| Megapixels | 13 | HD Video | ✓ |
| LCD Screen | 3.0" | FPS | 3.8 |
| Live View | ✓ | Card Type | SD |

The LUMIX GF3 is the smallest and lightest interchangeable lens LUMIX G system camera* and designed to help you get more from every moment.

*With a built-in flash, as of date of release

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Panasonic DMC-G3



| | | | |
|------------|------|-----------|----|
| Megapixels | 16 | HD Video | ✓ |
| LCD Screen | 3.0" | FPS | 4 |
| Live View | ✓ | Card Type | SD |

The brand new Lumix G3 features high speed shooting of 20fps at 4 megapixels. Packing all of this into a downsized body at only 11.5cm wide by 4.7 cm deep and weighing only 336g.

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Compact 14.1 Megapixel camera 24mm Wide-angle 16x Optical Zoom



Only £219.99

TZ18 + Panasonic 4GB SD Card

Only £234.98*

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24x Optical Zoom with HD Movie recording offering Active, Creative Photo and Movie



Only £259.99

FZ45 + Panasonic 8GB SD Card

Only £279.98*

Panasonic G2 Body Only



| | | | |
|------------|------|-----------|----|
| Megapixels | 12.1 | HD Video | ✓ |
| LCD Screen | 3.0" | FPS | 3 |
| Live View | ✓ | Card Type | SD |

Among the many innovative technologies & features available on the Lumix G2, the 3.0" Free-Angle Touch-Control LCD is certain to give you the creative freedom to capture stunning photos & HD movies.

Our Price £299.99

Panasonic GF2 + 14-42mm O.I.S



| | | | |
|------------|------|-----------|-----|
| Megapixels | 12.1 | HD Video | ✓ |
| LCD Screen | 3.0" | FPS | 3.2 |
| Live View | ✓ | Card Type | SD |

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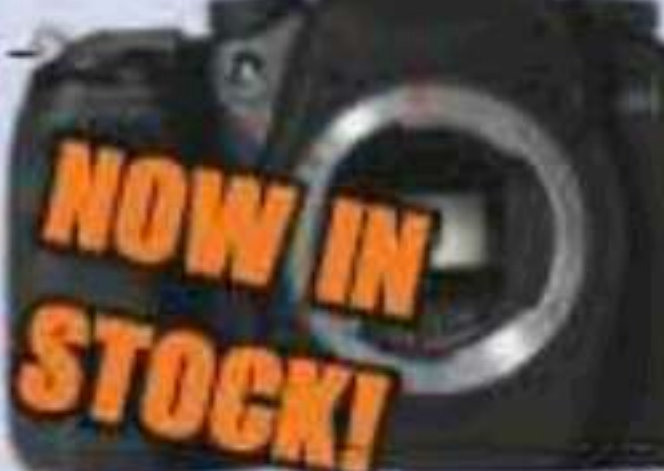
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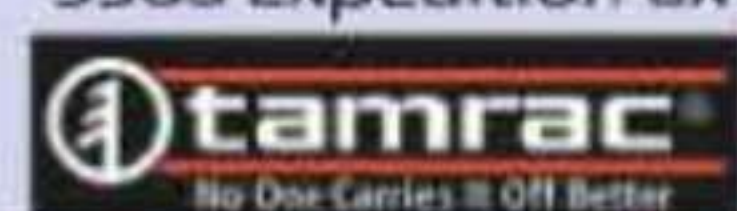
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| 18-135mm f/3.5-5.6 VR | £185.00 |
| 18-200mm f/3.5-5.6 VR II | £479.00 |
| 24-120mm f/3.5-5.6 VR II | £225.00 |
| 300mm f/4 IF-ED AFS | £850.00 |
| 50mm f/1.8G AF | £120.00 |
| 55-200mm f/4.5-5.6 VR | £160.00 |
| 55-300mm f/4.5-5.6G VR | £240.00 |
| 70-300mm f/4.5-5.6G AFS VR | £350.00 |
| 85mm f/1.8D AF | £270.00 |
| MBD80 BATTERY GRIP | £79.00 |
| 10-22x50 ACTION V2 | £79.00 |

CANON

| | |
|---------------------------|---------|
| 15-85mm f/3.5-5.6 EF-S IS | £425.00 |
| POWERSHOT SX210 | £140.00 |
| RCS REMOTE | £10.00 |

NIKON D300s

BODY ONLY

rrp: £1499.99
SAVE £610
£890.00

FUJIFILM FINEPIX AX250

rrp: £55.00
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with 18-55mm VR
 f/3.5-5.6 AF-S DX

rrp: £579.99
SAVE £226
£355.00

NIKON D90

with 18-105mm VR
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rrp: £849.99
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NIKON 300mm

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CANON 550D

with 18-55mm IS
 f/3.5-5.6 EF-S

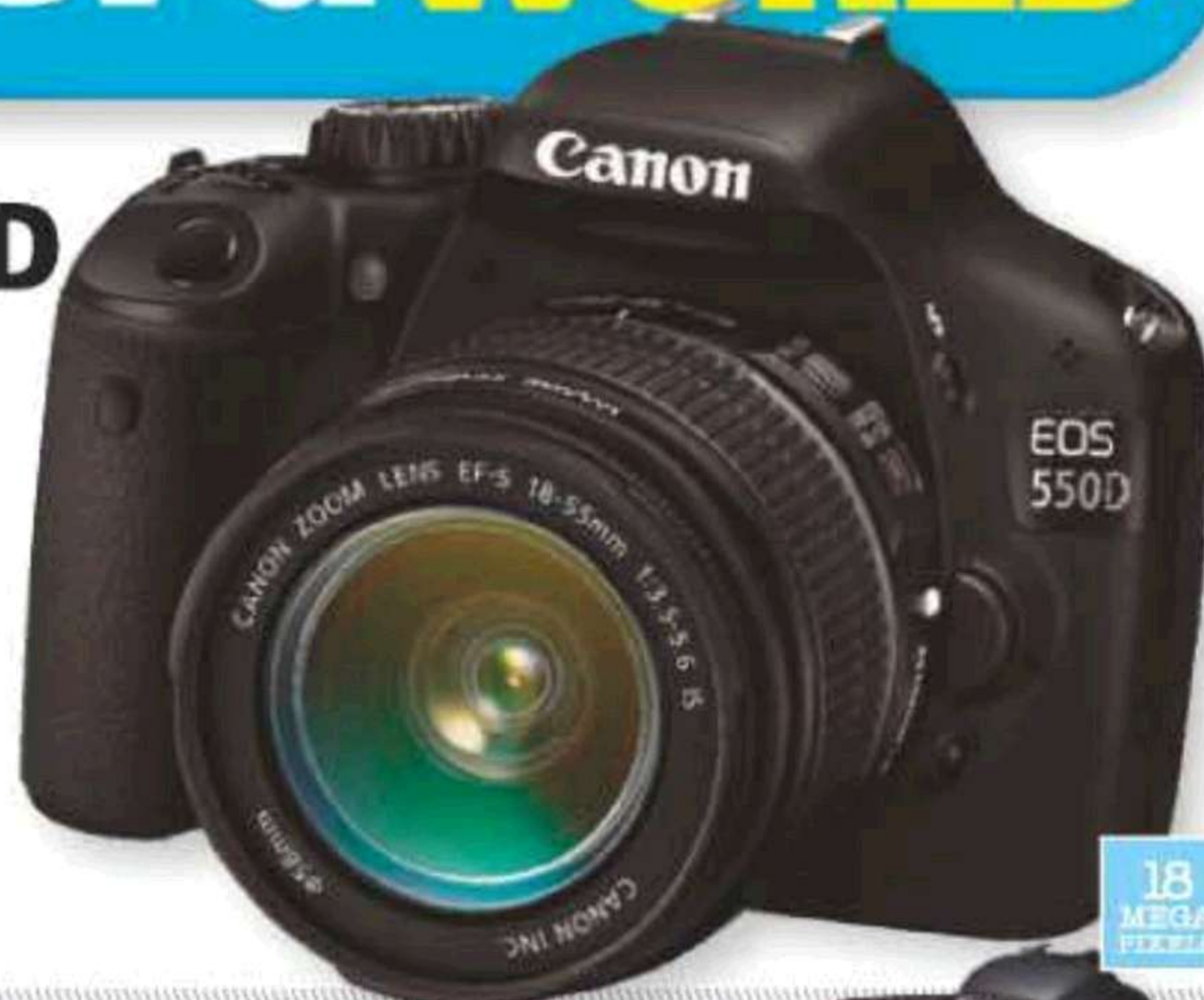
rrp: £899.99 **SAVE £310**

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trade up example

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*PLUS YOUR 350D/18-55mm



18
 MEGA
 PIXELS

**£50
 EXTRA
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rrp: £499.99 **SAVE £70**

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trade up example

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* PLUS YOUR 450D/18-55mm IS
 (TRADE UP DEAL INCLUDES THE EXTRA £50)

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 TROPHY CAM**

rrp: £299.99
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£250.00 **NEW**

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rrp: £199.99
SAVE £120
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CANON 18-135mm

f/3.5-5.6 EF-S IS

rrp: £549.99
SAVE £270
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CANON 17-85mm

f/3.5-5.6 EF-S IS

rrp: £639.99
SAVE £349
£290.00

CANON 100mm

f/2.8L USM IS

rrp: £1059.99
SAVE £335
£725.00

CANON 70-300mm

f/3.5-5.6 EF-S IS

rrp: £549.99
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£379.00

CANON 70-200mm

f/2.8L USM IS II

rrp: £2799.99
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PANASONIC LUMIX TZ20

rrp: £319.99
SAVE £72
£248.00

**16x
 ZOOM**

**18
 MEGA
 PIXELS**

CANON EOS 600D & 18-135mm

f/3.5-5.6 EF-S IS II

rrp: £949.99 **SAVE £94**

£799.00

trade up example

£549.00*

*PLUS YOUR 500D/18-55mm IS

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 GRD III**

rrp: £529.99
SAVE £150
£299.00

CANON POWERSHOT S95

rrp: £369.99
SAVE £54
£315.00

PANASONIC LUMIX LX5

rrp: £419.99
SAVE £60
£359.00

CANON POWERSHOT G12

ENTHUSIAST COMPACT

rrp: £538.99
SAVE £119
£420.00

FUJIFILM FINEPIX X100

rrp: £999.99
SAVE £112
£888.00

PANASONIC LUMIX FZ100

rrp: £429.99
SAVE £70
£359.99

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 ZOOM**

FUJIFILM FINEPIX S4000

rrp: £219.99
SAVE £51
£170.00

**30x
 ZOOM**

CANON POWERSHOT SX30 IS

rrp: £448.99
SAVE £111
£337.00

**35x
 ZOOM**

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f/3.5-5.6 EF-S IS USM

rrp: £2399.99 **SAVE £674**

£1725.00

trade up example

£1300.00*

*AND YOUR 50D & 17-85mm IS

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 FINEPIX HS20**

was £399.00
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£699.00

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14-42mm

rrp: £469.00
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rrp: £659.99 **SAVE £260**

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£499.00

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f/3.5-5.6 M.ZUIKO MKII



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£399.00

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WITH ALL PM1 KITS! Worth £55!

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f/4-5.6 ED M.ZUIKO **£1045.00**

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INC 14-42mm MKII & 40-150mm MKII **£915.00**



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rrp £573.99 **SAVE £119**
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f/4.5-5.6G IF-ED AF-S VR
rrp £553.99 **SAVE £155**
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f/3.5-5.6 M.ZUIKO



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f/3.5-5.6 M.ZUIKO



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| 7D + 18-135 IS | £1447 |
| 60D body | £797 |
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| 60D + 18-135 IS | £1047 |
| 60D body | £589 |
| 60D + 18-55 IS | £649 |
| 60D + 18-135 IS | £929 |
| 550D body | £529 |
| 550D + 18-55 IS | £597 |
| 1100D body | £377 |
| 1100D + 18-55 IS | £429 |
| COMPACT | |
| G12 | £409 |

EF-S NON FULL FRAME LENSES

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| 10-22 F3.5/4.5 USM | £649 |
| 15-85 F3.5/5.6 IS U no box | £547 |
| 17-85 F4/5.6 IS USM unboxed | £379 |
| 18-55 F3.5/5.6 IS unboxed | £99 |
| 18-135 F3.5/5.6 IS U no box | £319 |
| 18-200 F3.5/5.6 | £419 |
| 55-250 F4/5.6 IS last few | £199 |
| 60 F2.8 Macro USM | £369 |
| EF LENSES | |
| 8-15 F4 L U Fisheye | £1297 |
| 15 F2.8 Fisheye | £649 |
| 16-35 F2.8 MKII L USM | £1137 |
| 17 F4 TSE L | £1999 |
| 17-40 F4 USM L | £629 |
| 20 F2.8 USM | £414 |
| 24 F1.4 L II USM | £1319 |
| 24 F2.8 | £379 |
| 24 F3.5 L TSE MKII 1 only | £1699 |
| 24-70 F2.8 L USM | £989 |
| 24-105 F4 L IS USM unboxed | £777 |
| 28 F1.8 USM | £399 |
| 28 F2.8 | £175 |
| 35 F1.4 L U | £1189 |
| 35 F2 | £229 |

| | |
|---------------------------|-------|
| 50 F1.2 L USM | £1289 |
| 50 F1.4 U | £309 |
| 50 F1.8 II | £95 |
| 50 F2.5 Macro | £249 |
| 70-200 F2.8 IS U LII | £1847 |
| 70-200 F2.8 non IS L USM | £989 |
| 70-200 F4 L IS USM | £969 |
| 70-200 F4 L USM | £537 |
| 70-300 F4/5.6 L IS U | £1139 |
| 70-300 F4.5/5.6 IS USM | £419 |
| 85 F1.2 L II | £1779 |
| 85 F1.8 USM | £319 |
| 100 F2.8 IS L U macro | £719 |
| 100 F2.8 Macro USM | £439 |
| 100-400 F4.5/5.6 IS L USM | £1297 |
| 135 F2 L USM | £929 |
| 180 F3.5 L USM Macro | £1297 |
| 200 F2.8 II L USM | £649 |
| 300 F2.8 LII IS USM | £6499 |
| 300 F4 L IS USM | £1137 |
| 400 F2.8 IS L II USM | £8880 |
| 400 F5.6 L USM | £1099 |
| 500 F4 IS LII USM | £8999 |

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| 600 F4 IS LII USM | £10999 |
| Ext tube 12 II | £79 |
| Ext tube 25 II | £79 |
| 1.4x III or 2x III conv each | £429 |
| FLASH & ACCESSORIES | |
| Angle finder C | £189 |
| BGE2N Grip (20/30/40D) 1 only | £119 |
| BG-E5 grip last few | £97 |
| BG-E6 grip (5D MKII) | £197 |
| BG-E7 grip (7D) | £139 |
| BG-E8 grip (550D) | £115 |
| BG-E9 grip (60D) | £139 |
| LP-E4 | £119 |
| LP-E6 | £55 |
| MR 14EX Ringlight | £469 |
| MT-24EX | £789 |
| 270 EX II | £159 |
| 320EX | £229 |
| 430 EX II | £219 |
| 580 EX II | £397 |
| CP-E4 compact battery pack | £149 |
| Off camera shoe cord OC-E3 | £59 |
| LC5 wireless set | £369 |
| STE2 Transmitter | £179 |
| RS-80N3 | £35 |
| TC-80N3 | £119 |

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| 16-35mm f2.8 LII USM | £1137 |
| 24mm f1.4 LII USM | £1319 |
| 24-105mm f4 L USM no box | £777 |
| 70-200mm f2.8 LII IS USM | £1847 |
| 70-300mm f4.5/5.6 L IS U | £1139 |
| 100mm f2.8 IS L USM macro | £719 |
| 100-400mm f4.5/5.6 IS L USM | £1297 |
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| 430EXII Flash | £219 |

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| D300S body | £1099 |
| D7000 body | £789 |
| D7000 + 18-105 VR | £977 |
| D90 body | £499 |
| D90 + 18-105 VR | £669 |
| D5100 body | £527 |
| D5100 + 18-55 VR | £599 |
| D3100 body | £349 |
| D3100 + 18-55 VR | £399 |
| COMPACTS | |
| P300 | £229 |
| P500 | £319 |
| P7000 | £327 |

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| 10.5 F2.8 DX 1 only | £519 |
| 10-24 F3.5/4.5 G AFS DX | £649 |
| 12-24 F4 DX 1 only | £799 |
| 16-85 F3.5/5.6 AFS VR DX | £499 |
| 17-55 F2.8 DX 1 only | £989 |
| 18-55 F3.5/5.6 VR DX no box | £97 |
| 18-105 F3.5/5.6 ED VR no box | £177 |
| 18-200 F3.5/5.6 VR DX II | £577 |
| 55-300 F4.5/5.6 G VR | £247 |
| 85 F3.5 G VR | £439 |
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| 14 F2.8 AFD 1 only | £1199 |
| 14-24 F2.8 G ED AFS | £1299 |
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| 24 F2.8 AF-D | £357 |
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| 24-85 F2.8/4 1 only | £499 |

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| 24-120 F4 G ED VR | £859 |
| 28 F2.8 AFD | £249 |
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| 35 F1.4 G | £1199 |
| 35 F1.8 G | £199 |
| 35 F2 AF-D | £279 |
| 50 F1.4 AF-S G | £339 |
| 50 F1.8 G | £199 |
| 50 F1.8 AF-D | £129 |
| 60 F2.8 AFS | £429 |
| 70-200 F2.8 VR II | £1629 |
| 70-300 F4.5/5.6 VR | £439 |
| 80-400 F4.5/5.6 VR AFD | £1249 |
| 85 F1.4 AFS G | £1199 |
| 85 F1.8 AF-D | £329 |
| 105 F2.8 VR macro | £627 |
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| 200-400 F4 VR | £4199 |
| 300 F2.8 AFS G VR II | £3899 |
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| 400 F2.8 AFS VR 1 only | £6443 |
| 500 F4 AFS VR | £5749 |

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| 600 F4 AFS VR 1 only | £6899 |
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| SBR1 ringflash | £399 |
| SBR1CI ringflash/command | £629 |
| SB-900 | £257 |
| SB-900 | £329 |
| SC-28 | £88 |
| SC-29 | £82 |
| SU-800 flash slave | £349 |
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| MH-21 charger D3/D2 series | £139 |
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| 24mm f1.4 AFS G | £1549 |
| 85mm f1.4 AFS G | £1199 |
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| 500mm f4.5 EX DG NAF | £3444 |

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|---------------------------------|------|----------------------------|-------|------------------------------------|-------|
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| 10-20 F4/5.6 EX DC | £429 | 30 F1.4 EX DC HSM | £379 | 120-300 F2.8 EX DG OS CAF/NAF | £1997 |
| 12-24 F4.5/5.6 EX DG macro MKII | £749 | 50 F1.4 EX DG | £379 | 120-400 F4.5/5.6 APO OS | £719 |
| 12-24 F4.5/5.6 EX DG NAF | £599 | 50-500 F4/5.6 OS HSM | £1269 | 150 F2.8 EX DG OS | £847 |
| 17-50 F2.8 EX DC OS HSM | £569 | 50-500 F4/6.3 EX DG CAF | £699 | 150-500 F5/6.3 DG OS | £849 |
| 17-70 F2.8/4.5 DC OS | £344 | 70 F2.8 EX DG macro | £359 | 300 F2.8 EX DG | £2277 |
| 18-200 F3.5/6.3 DC OS | £294 | 70-200 F2.8 EX DG OS | £999 | 500 F4.5 EX DG CAF | £3799 |
| 18-250 F3.5/6.3 DC OS | £399 | 70-300 F4/5.6 DG OS | £299 | 1.4x EX DG converter | £199 |
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WorldMags

Mifsuds

.COM

FAMILY RUN SINCE 1954

QUALITY USED EQUIPMENT. More on web. 3 Month warranty on most secondhand. See on-line for condition of used equipment. Please ring to buy used stock.

ALL USED DIGITAL

CANON USED

| | |
|------------------|-------|
| 1DS MKII body | £1499 |
| 1DS MKII body | £599 |
| 1D MKII body | £999 |
| 1D MKII body box | £999 |
| 1D MKII body | £799 |
| 7D body M-box | £1049 |
| 5D MKII body box | £1499 |
| 5D body | £899 |
| 60D body | £679 |
| 40D body | £449 |
| 30D body box | £249 |
| 450D body | £299 |
| 400D body M-box | £249 |
| 350D body | £179 |
| BG-E1 | £49 |
| BG-E2 | £59 |
| BG-E3 | £69 |
| BG-E3 box | £69 |
| BG-E4 | £69 |
| BG-E6 M-box | £169 |
| BG-E7 M-box | £119 |
| BG-E9 M-box | £139 |
| WFT-E5 M-box | £349 |
| G7 compact box | £169 |
| G6 compact | £119 |

FUJI USED

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| S5 body M-box | £499 |
| S5 body | £449 |
| S3 body box | £249 |

LEICA USED

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| X1 | £899 |
| V-Lux 2 M-box | £449 |
| V-Lux 20 M-box | £369 |
| D-Lux 4 | £379 |

MINOLTA/SONY USED

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| Sony A330 body box | £279 |
| Sony A100 body box | £199 |

NIKON USED

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|-----------------|-------|
| D3S body M-box | £3299 |
| D300 body | £749 |
| D200 body box | £399 |
| D80 body box | £299 |
| D40 body | £199 |
| MBD-20C | £119 |
| MBD-10C | £99 |
| MBD-8C | £89 |
| MBD-11 mint box | £229 |
| MBD-10 | £199 |
| MC-36 release | £89 |
| EH-5 AC adapter | £69 |
| EH-6 AC adapter | £69 |
| LS5000 scanner | £1299 |

OLYMPUS USED

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| E500 body | £199 |
| E-410 body | £179 |
| 12-60 F2.8/4 SWP M | £599 |
| 14-54 F3.5/5.6 | £169 |
| 14-54 F2.8/3.5 | £339 |
| 35 F3.5 macro | £159 |
| 40-150 F3.5/4.5 | £599 |
| 40-150 F4.5/5.6 | £89 |
| 70-300 F3.5/5.6 ED | £249 |
| FLS900 flash M-box | £269 |
| HLDS box | £59 |

PENTAX USED

| | |
|------------------|------|
| Kx + 18-55 | £279 |
| Samsung GXL body | £199 |
| DBG1 | £49 |
| DBG2 box | £99 |
| DBG3 mint | £59 |

LARGE FORMAT USED

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| Elbary 452 EXT | £299 |
| Linhof Super Angulon | £599 |
| 65 F5.6 | £599 |
| Linhof Symar 210 F5.6 | £299 |
| Rodenstock Sironar-N | £299 |
| 210 F5.6 | £299 |
| Schneider 47 F5.6 Super | £799 |
| Angulon | £799 |
| Schneider 72 F5.6 Super | £999 |
| Schneider Symar S | £199 |
| 210 F5.6 | £199 |
| Wista 5x4 field camera | £499 |
| Rosewood | £499 |

BRONICA RF645 USED

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| RF645 + 65 F4 box | £549 |
| 45 F4 + VF box | £369 |

BRONICA ETRS 645 USED

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| ETRS + WLF + 75 F2.8 E | £329 |
| ETRS + 75 + 120 RFH | £179 |
| ETRS + WLF + 75 F2.8 EII | £179 |
| 120 back + plain prism | £179 |
| 40 F4 E | £119 |
| 50 F2.8 E | £99 |
| 50 F2.8 PE | £199 |
| 75 F2.8 PE | £129 |
| 100-220 F4.8 M | £499 |
| 135 F4 PE | £249 |
| 150 F3.5 E | £99 |
| 150 F3.5 PE M-Box | £179 |
| 200 F4.5 PE M | £249 |
| 200 F4.5 PE | £179 |
| 200 F4.5 E | £99 |
| E14 ext tube | £49 |
| All 120 RFH | £49 |
| Polaroid Back | £39 |
| AEIII Prism | £199 |
| AEII Prism | £99 |
| WLF Boxed | £49 |
| Plain Prism E | £49 |
| M bracket | £69 |
| Speed Grip | £49 |
| Metz SCA 38C | £49 |

BRONICA GS 6x7 USED

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| SSCAI + 80 + WLF | £499 |
| SSCAI body | £299 |
| SQB + 80 + WLF | £349 |
| + 120 back | £349 |
| SQA + 80 + WLF | £249 |
| + 120 back | £249 |
| 135W back M-box | £229 |
| 135W back M-box | £199 |
| 120 SQA Back M-box | £89 |

A1 body

| | |
|---------------------|------|
| T90 Body | £79 |
| T70 Body | £39 |
| AE-1 P Chr | £69 |
| 20 F2.8 FD | £199 |
| 24 F2.8 | £69 |
| 28 F2.8 | £39 |
| 35-70 F3.5/4.5 | £39 |
| 35-70 F4 | £39 |
| 35-105 F3.5/4.5 | £79 |
| 50 F1.8 | £20 |
| 50 F3.5 Macro | £99 |
| 50 F3.5 Mac + Tube | £149 |
| 70-150 F4.5 | £29 |
| 70-210 F4 | £69 |
| 100 F4 Macro + tube | £299 |
| 100-300 F5.6 | £99 |
| 135 F3.5 | £29 |
| 300 F4 hood/filter | £179 |
| 1.4x A Extender | £99 |
| 2X A Extender | £69 |
| 2X B Extender | £99 |
| TOK 60-300 F4/5.6 | £69 |
| AE Powerwinder FN | £79 |
| Winder A | £29 |

CANON FLASH USED

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| 244T | £29 |
| 277T | £39 |
| 298T | £49 |
| 300TL | £49 |

CONTAX RF USED

| | |
|------------------------|------|
| G1 body Titanium | £199 |
| 35-70 F3.5/5.6 blk box | £449 |
| 90 F2.8 Titanium | £149 |
| TLA30 flash | £39 |

CONTAX SLR USED

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| 167MT body | £99 |
| 167 F2.8 AE | £399 |

FUJI MED FORMAT USED

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| GX617 inc 90 filter | £219 |
| + viewfinder | £219 |
| Focus screen/noise GX617 | £199 |
| 250 F5.6 GX68C | £249 |

HASSELBLAD XPM USED

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|----------------|------|
| XPM 1 body | £599 |
| XPM 1 body | £449 |
| Left hand grip | £49 |

MANFROTTO USED

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| 441 carbon fibre | £169 |
| 444 carbon fibre | £169 |

MINOLTA/SONY AF USED

| | |
|------------------------|------|
| Dynax 90i body | £99 |
| Dynax 800Si QD body | £99 |
| Dynax 7 QD body | £99 |
| Dynax 800Si body | £79 |
| Dynax 5 body box | £69 |
| Dynax 700Si body | £69 |
| Dynax 600Si + V600C | £69 |
| Dynax 60 body | £49 |
| Dynax 505Si Super b/c | £49 |
| Dynax 505Si ea | £49 |
| Sony 20 F2.8 | £349 |
| 28 F2.8 | £89 |
| Sony 28-75 F2.8 | £369 |
| 28-80 F3.5/5.6 | £39 |
| 28-85 F3.5/4.5 | £99 |
| Sony 30 F2.8 SAM | £119 |
| Sony SC F1.8 SAM M-box | £89 |
| SC F1.7 | £89 |
| SC F2.8 macro | £229 |
| Sony SC F2.8 macro | £299 |
| 70-200 F4 | £99 |
| 75-300 F4.5/5.6 | £99 |
| 100 F2.8 mac | £349 |
| 100-300 F4.5/5.6 | £149 |
| 2x APG II converter | £219 |
| VC7 (Dyrax 7) | £79 |
| VC700 (70C/800Si) | £39 |
| 360CH-SD flash | £129 |
| S200i | £69 |
| S400i-5 | £99 |

SIGMA MIN/SONY AF USED

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|------------------------|------|
| 24-70 F2.8 EX DG Mnt | £369 |
| 24-135 F2.8/4.5 | £149 |
| 28-70 F2.8 EX DG box | £169 |
| 28-300 F3.5/5.6 DG box | £169 |
| SC F2.8 EX DG box | £179 |
| 120-400 F4.5/5.6 mint | £499 |
| 170-500 F5.6/6.3 | £429 |
| VIV 19-35 F3.5/4.5 | £99 |
| TAM 18-200 F3.5/6.3 Di | £139 |
| TAM 70-300 F4.5/5.6 Di | £99 |

NIKON AF USED

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|-------------------------|------|
| F5 body box | £399 |
| F5 body scruffy | £199 |
| F100 body box | £199 |
| F50C body | £69 |
| F80 body blk | £69 |
| F70 body | £39 |
| F55 body | £39 |
| F65 body | £39 |
| F60 body | £39 |
| F801 body | £29 |
| F601 body | £29 |
| 10.5 F2.8 AFD M | £429 |
| 12-24 F2.8 AFD M | £109 |
| 14-24 F2.8 AFD M | £109 |
| 16-85 F3.5/5.6 VR M-box | £429 |
| 17-55 F2.8 DX | £749 |
| 18-35 F3.5/4.5 AFD | £279 |
| 18-55 F3.5/5.6 VR | £99 |
| 10.5 F2.8 AFD M | £429 |
| 12-24 F2.8 AFD M | £109 |
| 14-24 F2.8 AFD M | £109 |
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| 18-55 F3.5/5.6 VR | £99 |
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| 18-35 F3.5/4.5 AFD | £279 |
| 18-55 F3.5/5.6 VR | £99 |
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| 18-35 F3.5/4.5 AFD | £279 |
| 18-55 F3.5/5.6 VR | £99 |
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| 18-35 F3.5/4.5 AFD | £279 |
| 18-55 F3.5/5.6 VR | £99 |
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| 14-24 F2.8 AFD M | £109 |
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| 17-55 F2.8 DX | £749 |
| 18-35 F3.5/4.5 AFD | £279 |
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| 18-55 F3.5/5.6 VR | £99 |
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| 18-35 F3.5/4.5 AFD | £279 |
| 18-55 F3.5/5.6 VR | £99 |
| 10.5 F2.8 AFD M | £429 |
| 12-24 F2.8 AFD M | £109 |
| 14-24 F2.8 AFD M | £109 |
| 16-85 F3.5/5.6 VR M-box | £429 |
| 17-55 F2.8 DX | £749 |
| 18-35 F3.5/4.5 AFD | £279 |
| 18-55 F3.5/5.6 VR | £99 |
| 10.5 F2.8 AFD M | £429 |
| 12-24 F2.8 AFD M | £109 |
| 14-24 F2.8 AFD M | £109 |
| 16-85 F3.5/5.6 VR M-box | £429 |
| 17-55 F2.8 DX | £749 |
| 18-35 F3.5/4.5 AFD | £279 |
| 18-55 F3.5/5.6 VR | £99 |
| 10.5 F2.8 AFD M | £429 |
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| 18-35 F3.5/4.5 AFD | £279 |
| 18-55 F3.5/5.6 VR | £99 |
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| 17-55 F2.8 DX | £749 |
| 18-35 F3.5/4.5 AFD | £279 |
| 18-55 F3.5/5.6 VR | £99 |
| 10.5 F2.8 AFD M | £429 |
| 12-24 F2.8 AFD M | £109 |
| 14-24 F2.8 AFD M | £109 |
| 16-85 F3.5/5.6 VR M-box | £429 |
| 17-55 F2.8 DX | £749 |
| 18-35 F3.5/4.5 AFD | £279 |
| 18-55 F3.5/5.6 VR | £99 |
| 10.5 F2.8 AFD M | £429 |
| 12-24 F2.8 AFD M | £109 |
| 14-24 F2.8 AFD M | £109 |
| 16-85 F3.5/5.6 VR M-box | £429 |
| 17-55 F2.8 DX | £749 |
| 18-35 F3.5/4.5 AFD | £279 |
| 18-55 F3.5/5.6 VR | £99 |
| 10.5 F2.8 AFD M | £429 |
| 12-24 F2.8 AFD M | £109 |
| 14-24 F2.8 AFD M | £109 |
| 16-85 F3.5/5.6 VR M-box | £429 |
| 17-55 F2.8 DX | £749 |
| 18-35 F3.5/4.5 AFD | £279 |
| 18-55 F3.5/5.6 VR | £99 |
| 10.5 F2.8 AFD M | £429 |
| 12-24 F2.8 AFD M | £109 |
| 14-24 F2.8 AFD M | £109 |
| 16-85 F3.5/5.6 VR M-box | £429 |
| 17-55 F2.8 DX | £749 |
| 18-35 F3.5/4.5 AFD | £279 |
| 18-55 F3.5/5.6 VR | £99 |
| 10.5 F2.8 AFD M | £429 |
| 12-24 F2.8 AFD M | £109 |
| 14-24 F2.8 AFD M | £109 |
| 16-85 F3.5/5.6 VR M-box | £429 |
| 17-55 F2.8 DX | £749 |
| 18-35 F3.5/4.5 AFD | £279 |
| 18-55 F3.5/5.6 VR | £99 |
| 10.5 F2.8 AFD M | £429 |
| 12-24 F2.8 AFD M | £109 |
| 14-24 F2.8 AFD M | £109 |
| 16-85 F3.5/5.6 VR M-box | £429 |
| 17-55 F2.8 DX | £749 |
| 18-35 F3.5/4.5 AFD | £279 |
| 18-55 F3.5/5.6 VR | £99 |
| 10.5 F2.8 AFD M | £429 |
| 12-24 F2.8 AFD M | £109 |
| 14-24 F2.8 AFD M | £109 |
| 16-85 F3.5/5.6 VR M-box | £429 |
| 17-55 F2.8 DX | £749 |
| 18-35 F3.5/4.5 AFD | £279 |
| 18-55 F3.5/5.6 VR | £99 |
| 10.5 F2.8 AFD M | £429 |
| 12-24 F2.8 AFD M | £109 |
| 14-24 F2.8 AFD M | £109 |
| 16-85 F3.5/5.6 VR M-box | £429 |
| 17-55 F2.8 DX | £749 |
| 18-35 F3.5/4.5 AFD | £279 |
| 18-55 F3.5/5.6 VR | £99 |
| 10.5 F2.8 AFD M | £429 |
| 12-24 F2.8 AFD M | £109 |
| 14-24 F2.8 AFD M | £109 |
| 16-85 F3.5/5.6 VR M-box | £429 |
| 17-55 F2.8 DX | £749 |
| 18-35 F3.5/4.5 AFD | £279 |
| 18-55 F3.5/5.6 VR | £99 |
| 10.5 F2.8 AFD M | £429 |
| 12-24 F2.8 AFD M | £109 |
| 14-24 F2.8 AFD M | £109 |
| 16-85 F3.5/5.6 VR M-box | £429 |
| 17-55 F2.8 DX | £749 |
| 18-35 F3.5/4.5 AFD | £279 |
| 18-55 F3.5/5.6 VR | £99 |
| 10.5 F2.8 AFD M | £429 |
| 12-24 F2.8 AFD M | £109 |
| 14-24 F2.8 AFD M | £109 |
| 16-85 F3.5/5.6 VR M-box | £429 |
| 17-55 F2.8 DX | £749 |
| 18-35 F3.5/4.5 AFD | £279 |
| 18-55 F3.5/5.6 VR | £99 |
| 10.5 F2.8 AFD M | £429 |
| 12-24 F2.8 AFD M | £109 |
| 14-24 F2.8 AFD M | £109 |
| 16-85 F3.5/5.6 VR M-box | £429 |
| 17-55 F2.8 DX | £749 |
| 18-35 F3.5/4.5 AFD | £279 |
| 18-55 F3.5/5.6 VR | £99 |
| 10.5 F2.8 AFD M | £429 |
| 12-24 F2.8 AFD M | £109 |
| 14-24 F2.8 AFD M | £109 |
| 16-85 F3.5/5.6 VR M-box | £429 |
| 17-55 F2.8 DX | £749 |
| 18-35 F3.5/4.5 AFD | £279 |
| 18-55 F3.5/5.6 VR | £99 |
| 10.5 F2.8 AFD M | £429 |
| 12-24 F2.8 AFD M | £109 |
| 14-24 F2.8 AFD M | £109 |
| 16-85 F3.5/5.6 VR M-box | £429 |
| 17-55 F2.8 DX | £749 |
| 18-35 F3.5/4.5 AFD | £279 |
| 18-55 F3.5/5.6 VR | £99 |
| 10.5 F2.8 AFD M | £429 |
| 12-24 F2.8 AFD M | £109 |
| 14-24 F2.8 AFD M | £109 |
| 16-85 F3.5/5.6 VR M-box | £429 |
| 17-55 F2.8 DX | £749 |
| 18-35 F3.5/4.5 AFD | £279 |
| 18-55 F3.5/5.6 VR | £99 |
| 10.5 F2.8 AFD M | £429 |
| 12-24 F2.8 AFD M | £109 |
| 14-24 F2.8 AFD M | £109 |
| 16-85 F3.5/5.6 VR M-box | £429 |
| 17-55 F2.8 DX | £749 |
| 18-35 F3.5/4.5 AFD | £279 |
| 18-55 F3.5/5.6 VR | £99 |
| 10.5 F2.8 AFD M | £429 |
| 12-24 F2.8 AFD M | £109 |
| 14-24 F2.8 AFD M | £109 |
| 16-85 F3.5/5.6 VR M-box | £429 |
| 17-55 F2.8 DX | £749 |
| 18-35 F3.5/4.5 AFD | £279 |
| 18-55 F3.5/5.6 VR | £99 |
| 10.5 F2.8 AFD M | £429 |
| 12-24 F2.8 AFD M | £109 |
| 14-24 F2.8 AFD M | £109 |
| 16-85 F3.5/5.6 VR M-box | |

Bronica ETRS/Sl



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| ETRS Complete | E+ / E++ £249 - £299 |
| ETRS Body Only | E+ £119 |
| ETRS Complete + SpeedGrip E | E+ £199 |
| ETRS Complete | E+ £199 |
| 40mm F4 E | E+ / E++ £149 - £179 |
| 45-90mm F4.5-6 PE | E++ £449 |
| 50mm F2.8 E | As Seen / Mint- £59 - £129 |
| 100mm F4 PE Macro | E+ £249 |
| 105mm F3.5 E | E++ £89 |
| 105mm F4.5 PE Macro | E++ £249 |
| 135mm F4 PE | E++ £249 |
| 150mm F3.5 E | As Seen / Unused £39 - £149 |
| 200mm F4.5 PE | As Seen / Unused £79 - £249 |
| 200mm F4.5 PE | E+ / Unused £129 - £279 |
| 200mm F5.6 E | E++ £129 |
| 250mm F5.6 E | As Seen / E++ £79 - £159 |
| 250mm F5.6 PE | E++ £199 |
| 2x Converter E | E++ £79 - £89 |
| 120 E Mag | E+ £25 |
| 220 E Insert | Unused £19 |
| Polaroid Mag E | E+ / E++ £25 - £75 |
| Polaroid Mag Ei | Unused £59 |
| AEII Meter Prism | E+ / E++ £79 - £129 |
| Rotary Finder E | As Seen / E++ £59 - £99 |
| Prism Finder E | As Seen / Unused £29 - £89 |
| Speed Grip E | Mint- £35 |
| Extension Tube E14 | E+ / Unused £49 - £89 |
| SCA386 Flash Adapter | E+ / E++ £29 - £59 |

Bronica GS1

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| GS1 Complete + AE Prism | E+ £449 |
| GS1 Complete + Prism | E+ £349 |
| GS1 Body Only | E+ / E++ £129 - £199 |
| 50mm F4.5 PG | E+ £249 |
| 65mm F4 PG | E+ £249 |
| 110mm F4 PG Macro | E+ / E++ £199 - £249 |
| 150mm F4 PG | E+ £139 |
| 200mm F4.5 PG | E+ £199 |
| 250mm F5.6 PG | E++ / Unused £249 - £299 |
| 1.4x Teleconverter G | E+ £125 |
| Polaroid Mag G | E+ / Unused £29 - £69 |
| G18 Extension Tube | E++ £65 |
| G36 Extension Tube | E+ £59 |
| AE Prism Finder G | E+ / E++ £125 - £149 |
| AE Rotary Prism G | E+ £225 |
| Prism Finder G | E++ £59 |

Bronica SQA/AI/B

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| 50mm F3.5 PS | E++ £249 |
| 50mm F3.5 S | E- £99 - £149 |
| 65mm F4 S | E+ / Unused £99 - £249 |
| 110mm F4 PS Macro | E+ / E++ £199 - £249 |
| 150mm F3.5 S | As Seen / E++ £39 - £99 |
| 150mm F4 PS | As Seen / Mint- £69 - £179 |
| 200mm F4.5 PS | E+ £149 |
| 200mm F4.5 S | E+ £129 |
| 250mm F5.6 PS | E++ £249 |
| 2x Teleconverter S | E++ £99 |
| SQA 135N Mag | E++ £59 |
| SQA 220 Mag | Exc / E++ £25 - £59 |
| SQA 220J Mag | E+ / Unused £49 - £75 |
| SQA1 120 Mag | E++ £59 |
| Polaroid Mag S | E+ / E++ £35 - £49 |
| Autobellows S | E++ / Unused £129 - £299 |
| AE Prism Finder S | E+ / E++ £99 - £149 |
| 45DS Prism Finder | E+ £95 |
| Prism Finder Sqi | E++ £89 |
| Prism Finder S | E+ / Unused £49 - £89 |
| Motordrive Sqi | E+ £119 |
| Extension Tube S18 | E++ £59 |
| Proshade S | E+ / Unused £25 - £59 |

Canon EOS

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| EOS 1V Body Only | E+ £309 - £349 |
| EOS 1N RS Body Only | E+ £349 |
| EOS 1N + BP-E1 Grip | E+ £189 |
| EOS 1N + E1 Booster | E+ / E++ £199 - £249 |
| EOS 1N Body Only | E+ / E++ £129 - £169 |
| EOS 1 + E1 Booster | As Seen £139 |
| EOS 1 Body Only | E+ / E++ £100 - £179 |
| EOS 3 Body Only | As Seen / E++ £99 |
| EOS 30 Body + BP300 Grip | E++ £99 |
| EOS 30 Body Only | E+ / E++ £49 - £79 |
| EOS 30E Body Only | As Seen £39 |
| EOS 33 + 28-90mm | E- £89 - £109 |
| EOS 33 Body Only | E++ £69 - £79 |
| EOS 5 + V610 Grip | E+ / E++ £49 - £69 |
| EOS 5 Body Only | E++ £49 - £59 |
| EOS 5 QD Body Only | E+ / E++ £59 - £69 |
| EOS 50 + BP50 Grip | E++ £49 |
| EOS 50E + BP50 Grip | E+ £59 - £69 |
| EOS 50E Body Only | E+ / E++ £39 - £59 |
| EOS 300V + 28-90mm | E++ £49 |
| EOS 300V Body Only | E++ £20 - £29 |
| EOS 300V Body Only | E+ / E++ £35 - £39 |
| EOS 600 + 28-70mm EF | As Seen £39 |
| 10-22mm F3.5-4.5 EFS USM | Mint- £549 |
| 14mm F2.8 L USM | E++ £1,000 |
| 17-40mm F2.8 L USM | Mint- £529 |
| 17-55mm F2.8 EFS USM | E++ £599 |
| 17-85mm F4.5-5.6 IS USM | E++ £239 - £249 |
| 18-55mm F3.5-5.6 EFS | E++ £49 |
| 18-55mm F3.5-5.6 EFS II | E++ £59 |
| 18-55mm F3.5-5.6 IS EFS | E+ / E++ £79 - £99 |
| 20mm F2.8 USM | Mint- £279 |
| 20-35mm F3.5-4.5 USM | As Seen / E++ £89 - £159 |
| 24mm F2.8 EF | E++ £299 |
| 24mm F3.5 L TSE | E+ / E++ £799 - £839 |
| 24mm F3.5 L TSE MkII | Mint- £1,599 |
| 24-105mm F4 L IS USM | E++ £659 |
| 28-135mm F3.5-5.6 IS USM | E+ £199 |
| 28-200mm F3.5-5.6 IS USM | E++ £199 |
| 28-300mm F3.5-5.6 L IS USM | E++ / Mint- £1,599 - £1,699 |
| 35-135mm F4-5.6 USM | E++ £79 |
| 50mm F1.2 L USM | Mint- £999 |

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| 70-200mm F2.8 L IS USM | E++ £1,049 |
| 70-300mm F4.5-5.6 DO IS USM | E+ £629 |
| 70-300mm F4.5-5.6 L IS USM | E++ £1,049 |
| 80-200mm F4.5-5.6 EF | E+ £49 |
| 85mm F1.2 L USM | E++ £999 |
| 90mm F2.8 TSE Shift | E++ £799 |
| 100-400mm F4.5-5.6 L IS USM | E+ £949 |
| 180MM F3.5 L Macro USM | E++ / Mint- £899 - £929 |
| 200mm F1.8 L USM | Exc £1,699 |
| 200mm F2.0 L IS USM | Mint- £4,199 |
| 300mm F4 L IS USM | Mint- £949 |
| 300mm F4 L USM | E++ £599 |
| 400mm F4 DO IS USM | E+ £3,999 |
| 400mm F5.6 L USM | E++ £959 |
| Centon 500mm F8 Reflex | E++ £59 |
| Samyang 500mm F6.3 Reflex | E++ £129 |
| Sigma 12-24mm F4.5-5.6 EX DG HSM | Mint- £389 |
| Sigma 18-35mm F3.5-4.5 AF | Unused £79 |
| Sigma 18-50mm F2.8 EX DC Macro | Mint- £239 |
| Sigma 20mm F1.8 EX DG | Mint- £299 - £319 |
| Sigma 28-70mm F2.8 AF | E++ / Unused £99 - £109 |
| Sigma 28-70mm F2.8 EX | E++ £149 |
| Sigma 28-105mm F4-5.6 UC AF | E++ £69 |
| Sigma 50-150mm F2.8 EX DC | E++ £400 |
| Sigma 50-500mm F4-6.3 Apo DG HSM | E+ £499 |
| Sigma 55-200mm F4-5.6 DC | E++ / Unused £69 |
| Sigma 70-210mm F2.8 Apo | E+ / E++ £299 |
| Sigma 70-210mm F3.5-4.5 Apo | Unused £89 |
| Sigma 70-210mm F4-5.6 | E++ £29 |
| Sigma 70-210mm F4-5.6 Apo AF | E++ £69 |
| Sigma 70-210mm F4-5.6 UC AF | E++ £29 |
| Sigma 70-300mm F4-5.6 APO Macro | Unknown £109 |
| Sigma 75-300mm F4.5-5.6 Apo AF | E+ £69 |
| Sigma 100-300mm F4 EX APO DG | E++ £599 |
| Sigma 120-300mm F2.8 EX HSM APO DG | E- £1,099 |
| Sigma 180mm F5.6 Apo Macro | Unused £129 |
| Sigma 300mm F4 Apo | E++ / Unused £199 - £259 |
| Sigma 400mm F5.6 AF | As Seen / E++ £99 |
| Sigma 400mm F5.6 Apo AF | E++ £349 |
| Sigma 500mm F4.5 APO EX DG HSM | E++ £2,399 |
| Tamron 28-300mm F3.5-6.3 XR Di VC | Mint- £439 |
| Tamron 28-500mm F5.6-6.3 Di LD AF | E++ £649 |
| Tokina 16-50mm F2.8 ATX Pro DX | Mint- £499 |
| Zeiss 25mm F2.8 Distagon ZS | E++ £549 |
| EF12 Extension Tube | E++ / Mint- £39 - £49 |

Canon Manual



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| FINAE Black Body Only | Exc / E+ £199 - £299 |
| F1 Black Body Only | E+ £179 |
| T90 + 35-70mm | E+ £89 |
| T90 Body Only | As Seen / E+ £69 - £89 |
| T70 + 28mm F2.8 | E+ £29 |
| T70 Body Only | E+ £39 |
| A1 Black + 50mm F1.8 | E++ £99 |
| A1 Black Body Only | Exc / E+ £59 - £79 |
| AE1 Chrome + 50mm F1.8 | E+ / E++ £59 - £69 |
| AE1 Chrome Body Only | E+ £49 - £59 |
| AE1P Chrome + 50mm F1.8 | E+ £59 |
| AE1P Chrome Body | E+ £59 |
| AT1 Chrome + 50mm F1.8 | E+ £59 |
| AV1 Black Body Only | E+ £49 |
| AV1 Chrome + 50mm F1.8 | E++ £49 |
| AV1 Chrome Body Only | E+ / E++ £39 - £49 |
| EX Auto + 50mm F1.8 | As Seen £59 |
| EX Auto + 50mm F1.8 EX | E+ £39 |
| FT QL Chrome + 50mm F1.8 | E+ £59 |
| FTB QL Chrome + 50mm F1.8 | E+ £69 |
| 24-35mm F3.5 FD L | E++ £399 |
| 24-35mm F3.5 L B/lock | E++ £349 |
| 28mm F2.8 B/lock | E+ / E++ £25 - £29 |
| 28mm F2.8 FD | As Seen / E++ £20 - £39 |
| 28-55mm F3.5-4.5 FD | E+ £49 |
| 28-85mm F4.5 FD | E++ £99 |
| 35mm F3.5 B/lock | E+ £25 - £29 |
| 35-70mm F3.5-4.5 FD | E+ / E++ £25 - £35 |
| 35-70mm F4 FD | E+ £20 - £25 |
| 50mm F1.4 FD | E++ £39 |
| 50mm F3.5 FD Macro + Tube | E++ £89 - £99 |
| 50mm F3.5 FL Macro + Tube | E+ £85 |
| 70-150mm F4.5 FD | E+ £29 |
| 70-210mm F4 FD | As Seen / E++ £29 - £79 |
| 75-200mm F4.5 FD | Exc / E+ £29 - £49 |
| 80-200mm F4 B/lock | E+ £69 |
| 80-200mm F4 FD | E+ £89 |
| 100mm F2.8 B/lock | E+ £75 |
| 100mm F4 FD Macro | E+ / E++ £119 - £169 |
| 100mm F4 FD Macro + Tube | E+ / E++ £149 - £179 |
| 100-200mm F5.6 B/lock | E+ / E++ £35 - £45 |
| 100-200mm F5.6 FD | Mint- £239 |
| 100-200mm F5.6 FL | E++ £49 |
| 100-300mm F5.6 FD | E+ / E++ £79 |
| 135mm F3.5 FD | E++ £49 |
| 300mm F2.8 FD L | Exc £850 |
| 300mm F4 FD | E- £129 - £149 |
| 300mm F5.6 B/lock | E+ £65 |
| 300mm F5.6 FD | E+ / E++ £59 - £79 |
| 400mm F4.5 B/lock | E+ £299 |
| U.S. Marine 400mm F4.5 B/lock | E++ £399 |
| 2xX Extender | E+ / E++ £45 |
| 2xX Extender | E+ / E++ £35 - £59 |
| Eye Level Finder F | Exc £29 |
| Speed Finder F | As Seen £65 |
| 177A Speedlite | E+ / E++ £9 - £15 |
| 244T Speedlite | E+ / E++ £15 |
| 300TL Speedlite | E+ / E++ £39 - £49 |
| 533G Speedlite | E+ £109 |
| ML3 Macrofill | E+ / Mint- £59 - £139 |
| Autobellows + Copier | E+ £99 |
| MA Drive Set | E+ / E++ £49 |
| Winder A | E+ / E++ £5 - £29 |

Contax G Series

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| G2 + 45MM F2 | E++ £539 |
| G1 Body Only | E+ £179 |
| 16mm F8 G + Finder | E++ £999 |
| 21mm F2.8 G + Finder | E++ / Mint- £499 - £549 |
| 28mm F2.8 G | E++ £269 |

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| 90mm F2.8 G | E++ / Mint- £129 - £169 |
| TLA140 Flash | E+ / Mint- £39 - £59 |
| TLA200 Flash | E+ / E++ £79 - £119 |

Contax SLR Series

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| N1 + 24-85mm | E++ £499 |
| N1 Body Only | E++ £249 |
| NX + 28-80mm | E++ / Unused £249 - £499 |
| AX Body Only | Exc / E++ £179 - £299 |
| RTS3 Body Only | E+ £399 |
| RX Body Only | As Seen / E++ £179 - £249 |
| S2 Body Only | E++ / Mint- £450 - £499 |
| ST Body Only | E++ £299 |
| RTS + Winder | E+ £149 |
| Aria Body Only | E+ / E++ £169 - £199 |
| 167MT Body Only | E+ / E++ £85 - £99 |
| 137MA Body Only | E+ £79 |
| 137MD + Grip Body Only | E+ £69 |
| Preview Body Only | E+ / E++ £99 - £249 |
| Yashica Dental Eye Set | Unused £179 |
| 18mm F4 MM | E+ £449 |
| 21mm F2.8 MM | Mint- £1,349 |
| 24-85mm F3.5-4.5 AF | Mint- £349 |
| 25mm F2.8 MM | E++ £349 |
| 28mm F2.0 MM | E++ £649 |
| 28mm F2.8 MM | E+ / E++ £199 - £229 |
| 28-80mm F3.5-5.6 AF | New £399 |
| 35mm F2.8 MM | Mint- £225 |
| 35-135mm F3.3-4.5 MM | E++ £599 |
| 45mm F2.8 AE | E++ £225 |
| 50mm F1.4 AF | E++ £499 |
| 60mm F2.8 AE Macro | E+ / Mint- £399 - £499 |
| 70-300mm F4-5.6 AF | E++ / Unused £449 - £799 |
| 80-200mm F4 MM | E+ / Mint- £279 - £339 |
| 135mm F2 (60 Year Edition) | Unused £2,499 |
| 135mm F2.8 AE | E+ £129 - £149 |
| 135mm F2.8 MM | E++ £179 - £199 |
| 180mm F2.8 MM | E+ / E++ £329 - £449 |
| 200mm F2 MM | Mint- £3,249 |
| 200mm F3.5 AE | As Seen / E++ £99 - £169 |
| 300mm F4 MM | E+ / E++ £299 - £349 |
| 28-80mm F3.9-4.9 MC | Unused £39 |
| 35-70mm F4 ML | Unused £45 |
| 35-105mm F3.5-4.5 ML | Unused £79 |
| Schneider 28mm F2.8 PC | E++ £599 |
| TLA20 Flash | E+ / E++ £29 - £39 |
| TLA280 Flash | E++ / Mint- £79 - £99 |
| TLA30 Flash | As Seen / E++ £20 - £39 |
| TLA360 Flash | E++ £179 - £199 |
| TLA480 Flash | E++ £199 |

Digital SLR Cameras

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| Canon EOS 1DS Body Only | E++ £749 |
| Canon EOS 1D MkII Body Only | E++ £1,499 |
| Canon EOS 1D MkIII Body Only | As Seen £599 |
| Canon EOS 1D MkIII Body Only | E+ £649 - £799 |
| Canon EOS 5D Body Only | Mint- £729 - £799 |
| Canon EOS 60D Body Only | Mint- £699 |
| Canon EOS 20D Body Only | E+ / E++ £199 - £219 |
| Canon EOS 1000D Body Only | E++ £229 |
| Canon EOS 450D Body Only | E+ £279 |
| Canon EOS 350D Body Only | E++ £199 |
| Canon EOS 350D + BG-E3 Grip | E+ £219 |
| Canon EOS 350D Body Only | E+ / E++ £179 |
| Canon EOS 300D Body Only | E+ / E++ £139 |
| Fuji S5 Pro Body Only | Mint- £549 |
| Fuji S3 Pro Body Only (V/red) | E++ £399 |
| Fuji S3 Pro Body Only | E+ £199 |
| Fuji S2 Pro Body Only | E+ £159 |
| Kodak DCS 520 Body Only | As Seen £349 |
| Leica Digital Modular R | E++ £2,450 |



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| Nikon D3X Body Only | Mint- £3,999 |
| Nikon D2X Body Only | E+ £649 |
| Nikon D1X Body Only | Exc / E+ £299 - £349 |
| Nikon D7000 Body Only | Mint- £729 |
| Nikon D200 Body Only | E++ £399 |
| Nikon D100 Body Only | E+ £149 |
| Nikon D80 Body Only | E+ / E++ £249 - £279 |
| Nikon D70 Body Only | E+ £149 - £159 |
| Olympus E1 + HLD-2 Battery Grip | E++ £249 |
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| Olympus E-P1 + 14-42mm | E++ £199 |
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| Panasonic GH1 Body Only | E++ / Mint- £299 - £349 |
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| 150mm F3.2 HC | E++ £1,349 - £1,399 |
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| 500ELX Black Body Only | E++ £449 - £450 |
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| Arc Outfit | E++ £2,250 |

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|---------------------------|-------------------------------|
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| 40mm F4 C T* BLACK | E+ £599 |
| 40mm F4 CF FLE | E++ £1,199 |
| 50mm F4 C Black | E+ £239 |
| 50mm F4 C Chrome | As Seen £149 |
| 50mm F4 CF | E+ £450 |
| 50mm F4 CF FLE | E++ / Mint- £749 - £799 |
| 50mm F4 CF | Ex Demo £1,899 |
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| 120mm F4 CF Macro | E++ £839 - £849 |
| 135mm F5.6 C Macro | E+ / E++ £249 - £349 |
| 135mm F5.6 S Planar | E+ / E++ £219 - £249 |
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| 150mm F4 C Chrome | Exc £149 |
| 150mm F4 CF | As Seen / Mint- £249 - £499 |
| 150mm F4 CF | Ex Demo / Mint- £799 - £1,499 |
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| 250mm F5.6 C Chrome | Exc / E+ £119 - £199 |
| 250mm F5.6 CF | E+ / E++ £499 |
| 250mm F5.6 C Black | Exc £349 |
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| Vivitar 2x Converter | E+ / E++ £45 |
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| A12 Black Mag | As Seen / E+ £49 - £99 |
| A12 Chrome Mag | Exc / E++ £79 - £129 |
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| A24 Chrome Mag | Exc / E++ £49 - £125 |
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FE Black Body Only.....E+ £79
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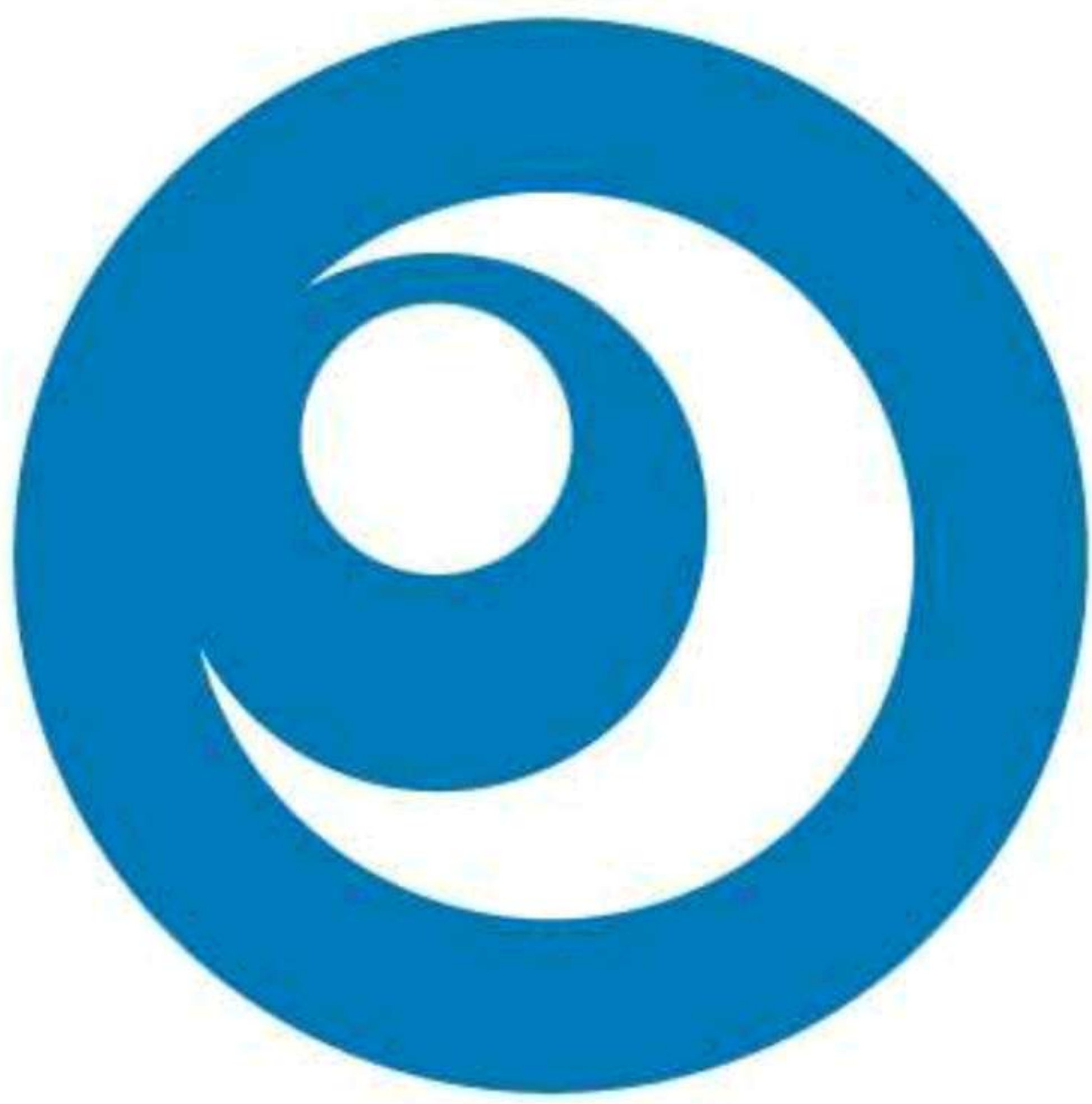
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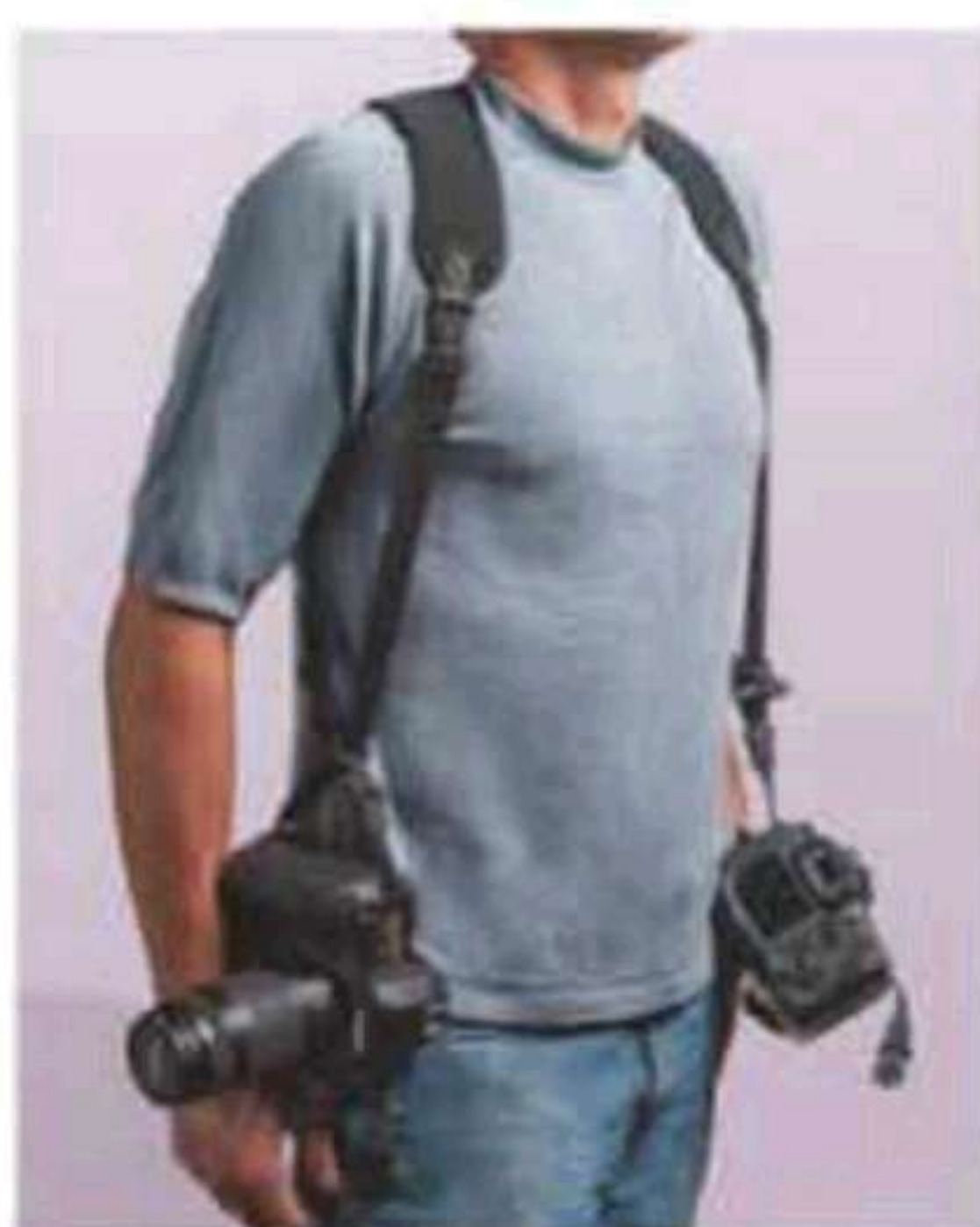
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• Capacity: Up to a pre-sized DSLR with a kit lens, flash, hydration reservoir (not included), personal items such as a hat, light jacket, trekking or ski poles, snack, cell phone, keys, etc. • Size (Interior): 19.5 X 9 X 23 cm.

• Size (Exterior): 27 X 17 X 49 cm. • Top Compartment Inner Dimensions: 24 X 19 X 53 cm. • Outer fabric: 170D Triple RS with UTS coating PU 800mm WR, P150D 2 Way Spar, N140D 2 Way Spar 235g/yd, P600D 74T PU 800mm WR - Kolar. • Interior fabric: N210D 110T PU 800mm WR, Velcro Hook/loop. • Weight: 1.3kg.

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Featuring "AMT" - a blend of Aluminium, Magnesium and Titanium for a strength to weight ratio some 40% greater than similar tripods. Each leg is covered with a foam grip, giving increased comfort in cold conditions. The centre column is simple to adjust - loosen the locking collar & move to the desired position. The column is reversible, making this a great choice for macro photographers. Max height column extended: 190cm. Max height column down: 152cm. Min height: 62cm (40cm with optional short column). Folded length: 76cm. Load capacity: 6kg. Weight: 3.5kg.

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The Fat Gecko suction cup mount allows users to secure cameras to motorcycles, cars, trucks, airplanes, or any other smooth surface. The blend of rugged design and ease of use makes it the optimal choice for use in all motorsports. Fat Gecko's suction cups are so strong they can hold an eight pound camera and the double knuckle design and 2" extension tube allow for 360° tilt, 360° turn & 360° rotation for all the best filming angles in any activity.

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Trek-Tech Trekpod Go Pro

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*OptiMount Clamp *Adapter for use with tripod legs

Trek-Tech Optera 230

The next generation of portable tripods - flexible, versatile, and secure. It has three legs that are made up of lots of mini ball and socket joints covered in fabric rugged enough for outdoor use, a water-resistant bottom & rubber feet for added traction. Comes complete with the patented MagConnect PRO which is a magnet type quick release plate to easily mounting and release of your equipment. Includes anti-rotation MagAdapter with a cord and D-ring system for added stability and security. Holds equipment up to 10lbs / 4.5 KGs.

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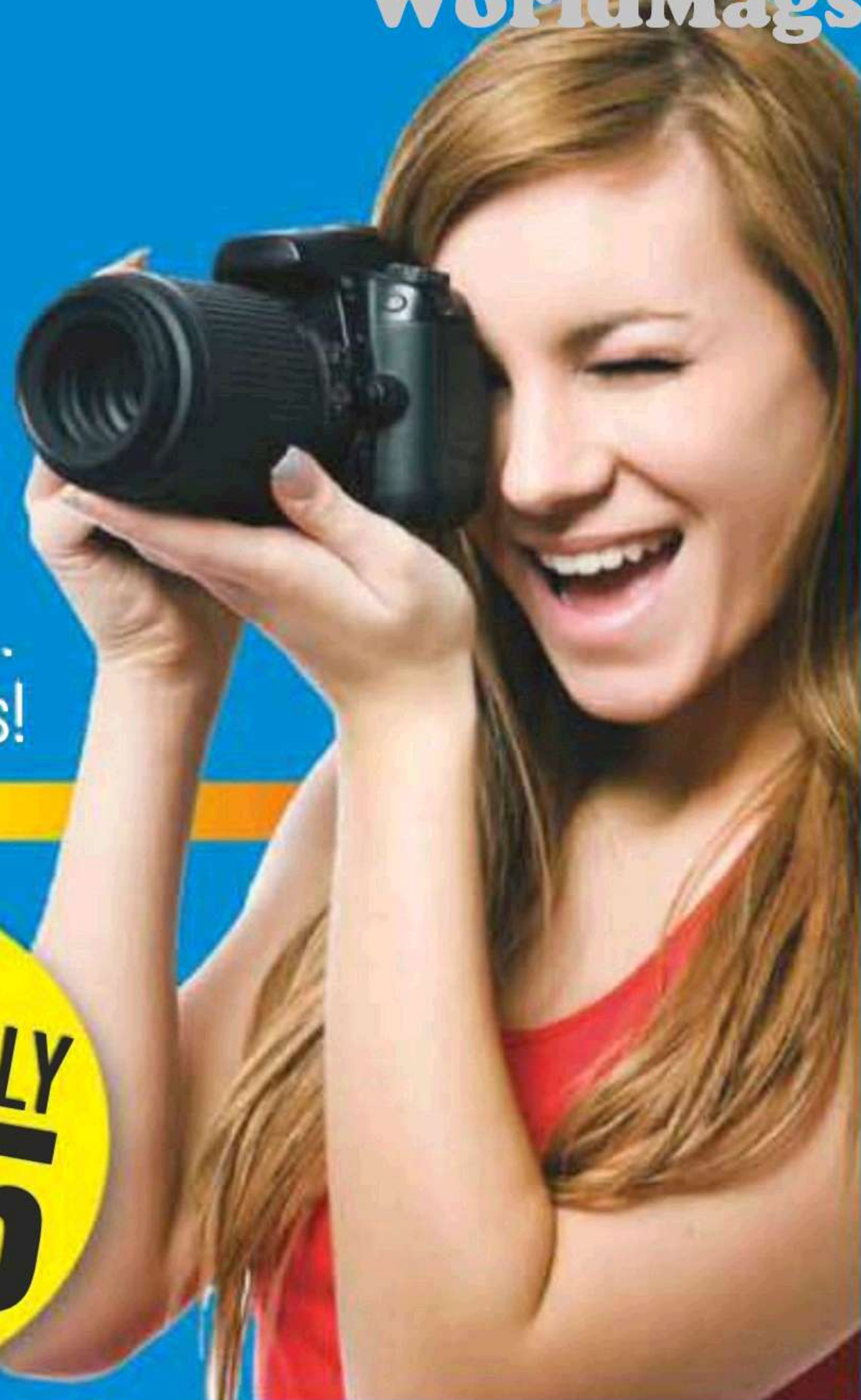
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D80 & 18-135mm C

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D70 BODY W

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D70 BODY C

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D70 & 18-55mm W

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D70 & 18-55mm C

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D70S BODY C

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D3000 & 18-55mm C

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£156

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£70

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£105

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50mm f/1.8 AI C

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55-200mm f/4.5-5.6 VR C

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80-200mm f/4 AFD C

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80-200mm f/4 AIS W

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80-400mm VR W

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| DDR 180mm f2.8 | £229.99 |
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| Leitz 250/4 Telyt-R, conv. to 3-cam. 4/D. c. 1973 | £299.00 |
| Linhof Super-Technika IV 6x9cm + 105/3.5 Xenar, 56x72 Super-Rollex back + grip etc. 5/E | £375.00 |
| London Stereoscopic Co. Improved 'Artist' Reflex Tropical, 5x4 Ross f5.5 + 3x d.d.s. etc. 4/I. Beautiful polished teak tropical camera, green bellows, focusing hood & back | £1495.00 |
| Marion & Co. Soho Tropical Reflex, qtr. plate + 15cm f4.5 Tessar + 3 d.d.s. etc. 4/G. Beautiful tropical camera in polished teak with red bellows, & focusing hood. Superb condition | £2250.00 |
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| Moorse 1/2 tailboard, maroon square bellows, Ross '6x5' Rapid Symmetrical + Ross No.9 12in. Symmetrical, 2 lens panels (one short, one long for stereo) single wet plate holder etc. 4-5/E | £595.00 |
| Nettel Argus, monocular-styled disguised camera, 5cm f5.8 + 12 plate holders etc. & case. 5-6/E. Rare! c. 1909 | £995.00 |
| Nettel Tropical 'Deck-Rullo' Nettel, 9x12cm, 15cm f4.5 Tessar. 4-5/I. Rare tropical Nettel | £395.00 |
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| Newman & Guardia Universal Special B, 5x4, Zeiss 285mm Protar + N&G Telephoto. Telemeter in case, 3 d.d.s. plate changing box & instructions in N&G case. 5/E | £449.00 |
| Reygondaud (Paris), 18x24cm tailboard + early & unusual 'C. Berthiot, Paris' lens with four interchangeable elements. 5/E | £275.00 |
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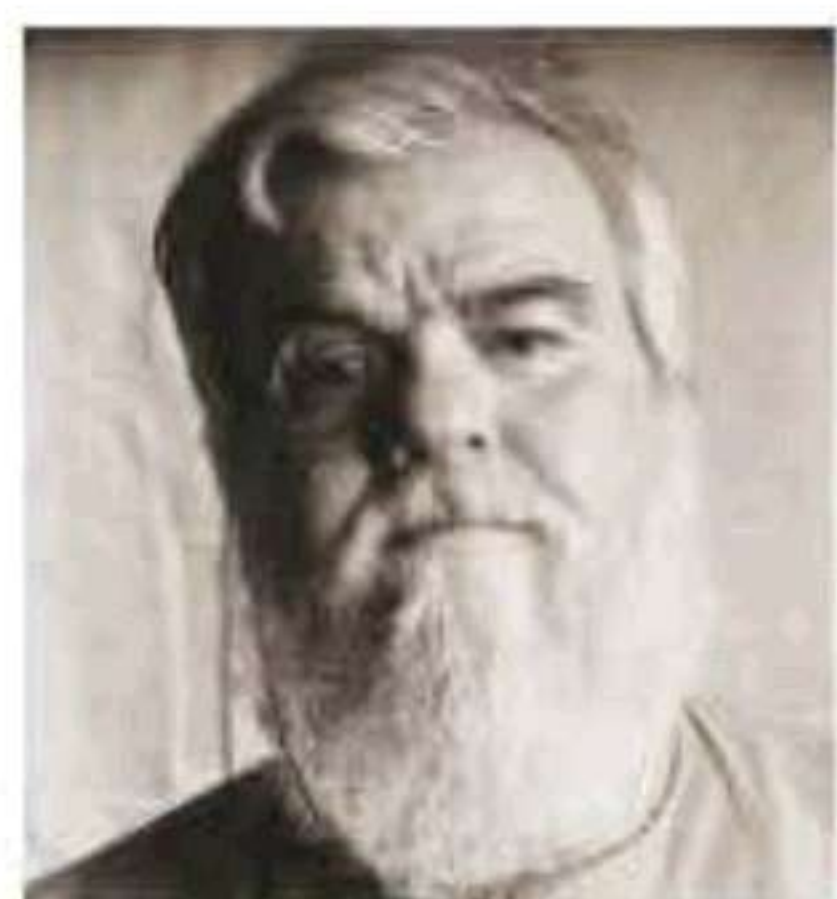
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ROGER HICKS

Travel allows you to take pictures of new sights, but time spent travelling to and from your destination is equally important

TRAVEL, they say, broadens the behind. Whether this is the food, or the time you spend sitting on airline seats, train seats, car seats and motorcycle saddles, I have never been sure. But they also say that it broadens the mind, and I do not think it unreasonable to extend this to include the creative mind.

It is more or less a truism that new vistas in front of our lenses are creatively stimulating, but the prospect of a long trip in the near future prompts me to suspect that long periods of enforced inactivity – the behind-broadening aspect of travel – are quite possibly equally important. They are, after all, time available to spend thinking.

For me, at least, there are three components to this thinking. The first is the visual stimulation of the passing countryside. The second is going back over things I have already done, and wondering how I could have done them better. This is by no means limited to photography. The third is planning things I am going to do in the future.

It must be said that the visual stimulation of the passing countryside is generally lacking when it comes to flying, but even then, there are clouds and sometimes a clear view of the terrain beneath, especially when taking off and landing. The aerial view was known to a few balloonists as early as the 18th century, but for most people it did not become commonplace until the latter part of the 20th century. This alone is a fruitful subject for reflection: hitherto undiscovered ways of seeing. It can be expanded to include the perspective compression of telephoto lenses, the strange perspective of a fisheye, the blur of a long exposure, the frozen motion of a very short exposure.

On the ground, there is usually much more to see. Small details are important. In England, houses are normally built face-on to the road. In Hungary, they are often end-on. Why? Is it a question of showing off ('I have a big house, or at least, a big façade')? Or is there something else behind it? Even if you can't figure it out, it's still an important visual clue as to where you are. The same goes for American mailboxes, or English phone booths. The dividing line between shorthand and cliché may

sometimes be hard to draw, but both can have their place in photography. Yes, even clichés can have their place, although more often, one is concerned with avoiding them.

Then there is revisiting past ideas, past projects, wondering why some things worked and others didn't. You may wonder, for example, whether a particular success or failure was directly related to the picture; or to the caption; or to something substantially different, such as they needed a whole-page picture to fill a particular space so that the first half-decent one that came along would do very nicely, thank you. The twin roles of desperation and boredom in a picture-editor's life should never be underestimated.

When you are travelling, after all, your mind has more scope for wandering than your body. Hauling your body up to the castle

on the top of a hill, even if you drive up, takes a lot more time and effort than just wondering what the castle might be like inside. Writers, at least of fiction, have the luxury that they can just make it up. Photographers actually have to go and see.

This is why, rather more often than one would like, reality does not live up to imagination. A dank ruin, with crumbling walkways and missing guard rails, leaves a lot more room for imagination than an over-enthusiastic, over-interpreted restoration where you can't get a picture without an explanatory notice or warning sign in it. But both the dank ruin and the restoration pose the same challenge – to adapt what is in front of your lens, and turn it into the image in your head of what you want, of the mood or impression you want to convey.

Finally, there is planning for the future. It's not just, 'When I get there, I'm going to do this, that or the other thing.' It's also, 'When I've finished here, I'll go on to...' And sometimes, it's actually, 'This is not turning out as I had hoped, so what I am going to do next is...' But the great thing about travelling is that you *can't* mow the lawn, wash the dishes or do any of the other things you do at home. Even when you're not marvelling at new sights, or taking pictures of them, you have time to think. That's worth a lot. **AP**

'The great thing about travelling is that you can't mow the lawn, wash the dishes or do any of the other things you do at home'

Roger Hicks is a much published author on photography. He has written more than three dozen books on the subject, many in partnership with his wife Frances Schultz. He has been a freelance photographer/writer since 1981, contributing to many magazines. Visit his website at www.rogerandfrances.com

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